

"An Adventure in Pantomime"

JUNE 2, 1915

PRICE TEN CENTS



ELEANOR WOODRUFF

All the Theatrical News that's Fit to Print



William Norris as the henpecked husband in "A Modern Eve" takes advantage of his wife's absence to frolic with the housemaids in his own inimitable style



Mimi Yvonne, the child actress in "A Celebrated Case," who plays with delightful naturalness the part of little Adrienne



Sydney Greenstreet, as the unctuous valet in "She's in Again," extends good cheer to Ada Lewis, who amusingly portrays the mysterious "Aunt" from Flatbush



Bernice Buck as the chorus girl from Boston in "A Full House" quite successfully matches her wits against those of George Parsons, who, as a resourceful lawyer, is attempting to free Ralph Morgan, the young spendthrift, from her compromising clutches



June Elvidge, who has a principal role in the new Winter Garden production, "The Passing Show of 1915"

RIALTO REFLECTIONS



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AN ADVENTURE IN PANTOMIME

NE of the oldest and most popular of dramatic variations is the pantomime, which makes more extraordinary the fact that so little has been written concerning it. The literature available on the subject is mainly incidental to some larger commentary, and then devoted almost entirely to historical data. It was known to ancient Rome as *pantomimus*, and in it the obligations of the actor were confined to dancing and gesticulation, some songs being introduced by an unseen chorus; it was known to ancient Italy as a wordless adaptation of still more remote fables, and to early times in England, through various transitions, as the "dumb show."

The characters created in these early forms became standing types, and eventually lost their resemblance to flesh-and-blood beings in becoming the grotesque figures familiar to-day. But they constantly strengthened their hold upon popular favor. How immovable this tie became is testified by the circumstance that in the early eighteenth century in England, when it was the custom to conclude serious plays with pantomimes, and a leading management offered to refund part of the admittance fee to those who preferred to leave before the after-piece, practically no money was reclaimed. This arrangement, by the way, was originally recommended by no less a personage than Colley Cibber.

All these facts are readily procurable in stage histories, but the actual art of the pantomimist is not, though it has descended orally from generation to generation, in the profession. Inquiry in this direction, therefore, is of particular interest. And the convenient source of such information is an excellent actor now staging the elaborate musical act, "The Gilbert and Sullivan Revue," for the new firm of vaudeville producers, Forester, Hanna and Higginham. His name is Walter McEwan; and, although he performed his little character part of the tramp in "A Pair of Silk Stockings," at the Little Theater, with genuine effectiveness, and thus betrays his skill as an artist of unusual calibre, few suspect that he

is the same Walter McEwan who for years has been producing great London pantomimes.

Mr. McEwan is of an old acting family. As a younger man, he won distinct fame for the grace and efficiency of his pantomimic work. The character he played chiefly then was Harlequin, and the

are called, better developed than any of his fellows.

"In the Harlequinade," says Mr. McEwan, "these gesticulations have come to be accepted as conventions of that stage. I have never seen them recorded; and the way of perpetuating them has been from father to son. There are between nine and fourteen of these 'animations.' For instance, one means defiance, another admiration, another supplication, and so on. Supplementing these with the pirouette, or twirling figure of the dance, one can express most things within the province of pantomime. Each of these animations is an epitome of graceful movement, for it has been studied from the viewpoint of pure design as carefully as from the angle of its expressiveness. So much of an asset is this equipment to an actor that anybody who is able to play pantomime is able to command a big salary in the theater. It is a very large part of the art of acting.

"Pantomime is one of those professions that has developed into a fine art because of its handicaps. Deprived of the power of speech, it has taxed the ingenuity of every exponent to express himself without it, with remarkable results. Still, I am not claiming the superiority of pantomime over the spoken drama. Sir James M. Barrie—who incidentally made a variation of the old pantomimic plot in his 'Pantaloons'—has the best answer to that. A noted pantomimist, according to the story, was one day boasting to the distinguished author that he could express anything through the medium of his art. And Barrie is said to have replied, 'Tell me, in pantomime, that I have, in Dorsetshire, a brother-in-law who employs a red-headed cook.'"

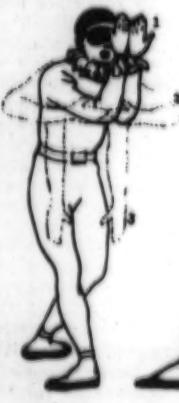
By taking McEwan in this reminiscent mood, he was persuaded to demonstrate the "basic animations" of the Harlequin's art; and the accompanying illustrations, made especially for *The Mirror*, show more graphically than any description the poses taken by him.

At a recent performance of "Lohengrin" at the Budapest Royal Opera, German was sung for the first time on that stage. It always had been a strong chauvinistic principle of the Budapest Opera to have all roles of all operas sung in the Hungarian language, and the fact that the Magyars have broken with this principle is one of the many remarkable effects of the war.—*Musical Courier*.



WALTER MCEWAN IN "A PAIR OF SILK STOCKINGS."

significance is that this bizarre figure is, perhaps, the most animated in the familiar story which, with one variation or another, has long constituted the plot of the "dumb-show." In the old pantomime, Harlequin was the leading role, so his traditions are older, and his "animations," as his poses and gesticulations



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MADAME CRITIC

THE theatrical world owes a great deal to Rita Jolivet, since it was through her that the last words of Charles Frohman were brought home to us to serve forever as an example for mankind of all professions, thus completing in perfection a career which had been illuminating in its honesty and idealism of purpose.

If Miss Jolivet had not sailed on the *Lusitania*, in all probability the beautiful philosophy of our greatest manager would have vanished with the sea winds, but Miss Jolivet was there to remember and cherish it for the betterment of humanity. Miss Jolivet's sailing on the ill-fated ship was so unplanned that those who believe in the mysterious currents which sway our lives will find ample proof that she was called to the *Lusitania* by reason of a mission of which she herself was unconscious, but which later revealed itself in the last words of Mr. Frohman. Miss Jolivet held his hand at the final moment. Miss Jolivet went down into the depths, but Miss Jolivet was saved, and she was the only one who could deliver that wonderful message from the deep. She experienced all the horrors shared by her fellow passengers, yet she survived them.

Miss Jolivet had secured passage on the *St. Louis*, sailing on May 1, in order to make a brief visit to London to say good bye to her brother, a young captain in the British army, who was about to leave for the front. She was particularly pleased because her friend Ellen Terry was to be a passenger on the same ship, but a cable informed her that her brother's orders had been changed and he would be compelled to leave London earlier than expected; consequently Miss Jolivet cancelled her passage on the *St. Louis*. She considered herself unusually fortunate in being able to secure accommodations on the *Lusitania* only a few minutes before the vessel sailed. George Vernon, her brother-in-law, was a fellow passenger.

Miss Jolivet was one of the twelve first-class passengers out of three hundred who escaped. Harrison Grey Fiske, who has been her manager in this country for several seasons, having brought her here originally for the leading part in "Kismet," received a letter from her last week in which she briefly described her experiences in the terrible disaster. "Mr. Vernon, Mr. Frohman and I were talking together on Deck A," she writes. "Mr. Vanderbilt was also there, I am told. When we sank, George took my hand and I took hold of Mr. Frohman, who was also helped by Mr. Scott. We went out on to the deck. A great roar and rush of sea, mingled with human bodies, came upon us and wrenched me from the others. It was the last I saw of them all. They had been marvelously calm. Mr. Frohman's last words were, 'Why fear death? It is the most beautiful adventure that life gives us.' I was saved by a miracle. I did nothing to help myself and that is why, no doubt, I did not swallow any sea water, although I was sucked down twice and for long periods. Then for three hours and a half with several others I was on an upturned boat. Except for a blow in the face, which is all right now, I was quite unharmed, but my fellow survivors were not so fortunate. As we were really clinging to the half-submerged boat, we were in the water all the time. I will spare you the description of the dreadful sights I saw. Some friends who saw Mr. Vernon after the sinking of the *Lusitania* told me he had refused to get on their raft, as it was overcrowded and he feared to sink them. He was very weak then, and he must have fainted and faded away. Mr. Frohman was sublime in his calmness, and was found with a sweet smile on his face—the only peaceful one in that tragic array at the morgue."

Miss Jolivet, although born in France where women do not go in for athletics, as a rule, is a splendid swimmer and an adept in several outdoor sports. That is probably one reason why she withstood the shock of the disaster even better than most of the men. It was her plan when she left New York to return in June to fulfil a starring engagement in motion pictures, but the date for this has been postponed for a couple of months, and she will remain with her parents in London in the meantime.

Needless to say, Miss Jolivet's American friends are anxiously awaiting her return, so that they may hear from her own lips the details of the disaster in which she played bravely and modestly so important a role.

A friend of mine from the trail—no, not the Sunday sawdust, but that of the *Lonesome Pine* or the *Tall Sycamore*, or whatever you like to call those localities distant from our own supercivilized island—came to New York last week eager to flutter a while about the white lights in order to endure provinciality for another twelvemonth.

"I want to see 'On Trial' first," he said. "The papers say it's the biggest hit in twenty-five years."

And so to "On Trial" we went.

The visitor was tremendously interested in the unique manner in which the story was unfolded, but I noticed him consulting his program from time to time.

As the various characters appeared I discovered wholesale changes had been made in the cast, but I determined to say nothing of this. "He will never know the difference," I thought. "Thank heaven he is not a New Yorker, else long ago he would have demanded to know what had become of the principals, Mary Ryan, Frederick Perry, Frederick Truesdell and the little girl who played the child." For New Yorkers will insist upon originals when they pay original prices. The substitutes may be just as clever in their interpretations; they may even resemble the originals personally to a marked degree, but that is not enough to satisfy the exacting taste of the regulars. And I

development. It would be interesting to watch another conception of a part, and many persons would be attracted again to the same play, the novelty of variety proving of greater strength than the mere interest in seeing again what we have seen. The strangers within our gates would then have the satisfaction of witnessing an original interpretation instead of a replica. And then New Yorkers would no be so insistent for originals.

On leaving the theater I was congratulating myself that I had not inordinately praised any member of the original cast of "On Trial" to the visitor, when he took my breath by remarking, "I enjoyed the play immensely, only I should have liked to see Frederick Perry and Frederick Truesdell and Mary Ryan in the roles in which they made such big hits. Where are they? I was particularly anxious to see them, for I have read so much about them."

I couldn't answer his question satisfactorily, for I myself didn't know that they were not in the cast.

"In London," he continued, "the management is compelled to place a sign in the front of the theater stating that the originals are no longer playing; also a slip of paper announcing the same change must be inserted in the programmes. Prospective patrons are then privileged to ask for the return of their money if they do not like the substitution."

So, you see, the short-time visitor knew more than I thought he did, and I had to do the best I could in explaining why things are as they are when managers change favorites in casts.

Not long ago I told my readers that Mr. Earl Biggers made his bow as a playwright with "Inside the Lines." I now learn that I should have said "his New York debut," for a letter has just reached me which will speak for itself.

MY DEAR MADAME CRITIC:

Would you consider it the grossest impertinence if a young man were to venture a slight correction to a statement made last week in your always interesting column? I rash in—thereby placing myself in a definite and large class of humans—relying on your boundless charity.

You say that my friend, Mr. Biggers, made his bow as a playwright with "Inside the Lines." Something over two years ago he had produced by the Northampton Players a comedy, "If You're Only Human," which was later done at the Plymouth Theater, Boston. Very shortly after the One-Act Play Stock company at Mr. Keith's Bijou Theater, Boston, presented "Thieves," of which I am co-author with Mr. Biggers, and which, modernized—how many centuries make a year in these flighty times?—now awaits a metropolitan production.

Voilà, Madame Critique!

Yours with gratitude,

GROVER HARRISON,

"Thieves," by the way (now dubbed "A Gentleman's Game"), was based on Mr. Biggers's first paid-for story, which appeared while he was an undergraduate at Harvard and an editor of *The Lampoon*, the forerunner of and inspiration for *Life*.

MARIE B. SCHRADER.

This carping spirit in popular criticism is frequently directed against a situation in a play that has been made use of in some earlier play. As a matter of interest, is it legitimate to inquire whether any writer can justly claim originality in the use of a situation? Has any drama at any time exploited a situation that did not have its origin in real life, of which the user must have had knowledge absorbed in reading or in actual experience, but which somewhere and perhaps under entirely different circumstances did exist and did not come second hand to the author? We can have no conception of something that never happened and never could happen, for the mind is only a mirror and memory forms the picture. The offense is not in using what has been used before, but in using it under the same conditions under which it was used before. An old situation amid new environments is a true source of delight such as flows from the impression of novelty. Let any one who is interested in the experiment write out from memory all the situations he has witnessed in a lifetime of playgoing, and he will find that it is difficult to enumerate twenty. Shakespeare has used perhaps more in his thirty-seven plays than any other dramatist, and Shakespeare, it will be found, discovered his situations in literature current long before his day. Successful dramatists have always been accused of plagiarism. They are plagiarists only when they have appropriated the setting as well as the situation, but not when they have made use of a situation that has been used before under different aspects. To establish a case of plagiarism it should be clearly proved that the defendant incorporated in his work the characters and the fabric of the plot which embodies the situation or has so altered the fable that the appropriation is evident despite the disguise of originality.

The touchstone of the play is not the action, nor yet the words by themselves, but the conjunction of both. The refined intellect demands subtlety; the grosser mind asks for action. The first would read the soul in the action; the other demands action without subtlety. One loves the flower, however modest, so that it breathes perfume; the other asks for the flower, so it is red or yellow or blue—the sunflower rather than the violet.



MISS RITA JOLIVET.

Miss Jolivet, a Survivor of the *Lusitania* Disaster, is Now Visiting Her Parents in London.

must say that the new members of "On Trial" faithfully fulfill all conditions demanded of them. Mr. Charles Darrah is an excellent replica of Frederick Perry, as is little Florence Moore of the child in the first company. Westcott B. Clarke in no way resembles the athletic Frederick Truesdell, but he plays the part well. It is difficult to imagine anyone giving as sincere a performance as Mary Ryan in the exacting role of the wife who turns back the pages of her domestic life and becomes a sweet, young flapper again, yet much as I admired Miss Ryan I could find little fault with Pauline Lord, who looked very much like Maude Adams when she made her first hit in "Masked Ball." Remember the name of this young woman. She is sure to be heard from. There were times when she brought the tears to people's eyes. I heard two or three men in my vicinity blowing their noses vigorously. As the innocent, young girl she was a particularly effective picture of confiding love, and one suffered with her in her disillusionment. I know nothing about Miss Lord. I have no idea where they found her, but she is a find. She should, however, pay attention to certain exaggerated pronunciation of final syllables.

All these people acted exactly as did the creators of the roles, and the thought came to me that some day a wise manager will permit newcomers to a cast to offer some fresh business in their parts. Why should everyone playing a role be obliged to look and act as much like the original as possible?

This is a serious factor in the cramping of artistic

Personal

ALLEN.—The friends of Netta Allen will be shocked to learn that she recently underwent a serious operation, which has given her temporary relief, but her ultimate recovery is very doubtful. Miss Allen is not aware of her serious condition, and is in most straitened circumstances. She is at present at the Summer Sanitarium, 1401 Bonny Brier Street, Los Angeles, Cal. Her friends are particularly anxious that nothing but cheerful letters reach her in view of her condition.

BRADY.—Alice Brady has been added to the Gilbert and Sullivan company at the Forty-eighth Street Theater. She made her first appearance last Monday afternoon in the leading soprano role in "The Pirates of Pansance." At the Thursday matinee she will sing Josephine in "Pinafore," and for the remainder of the week she will have the principal fem-



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DOROTHY WEBB,

The Very Engaging Young Lady Physician in "A Modern Eve."

ine part in "Iolanthe." During the remainder of the season Miss Brady will alternate with Natalie Alt in the prima donna roles.

BENSON.—Members of the sporting and theatrical fraternity throughout both Europe and America will learn, with profound sorrow, that Sir Robert Tyler Bensonhurst, who was known in the profession as Bob Benson, was one of those "missing" on the ill-fated *Lusitania*. Sir Robert, or "Bob" (as he was generally known), was a member of the British nobility, and was born in London thirty-five years ago. He took up a professional life when about fifteen years old on the English legitimate stage, where he played in various juvenile and other roles until 1903 or 1904. He then came to America and played one season in vaudeville, closing his last engagement at the Columbia Theater, St. Louis, during the St. Louis world's fair. For the past five years he has been the successful American representative of Willing and Gienster, the English booking agents. He was unmarried and fairly wealthy. A sunny, pleasant, even temperament won for him a legion of friends among theatrical folk.

FOSTER.—Those who recall Phoebe Foster's admirable work in the performances of the Academy of Dramatic Art last season have not been surprised at her rapid rise this year. Her ability to give distinction to whatever role she undertook, while at dramatic school, was rewarded at the beginning of this season when she was engaged to create the part of Amy Cartwright in "Under Cover" at the Cort Theater. Though a small role, she played it with so much sympathy and grace that she won wide recognition. Her greatest success came very recently when she temporarily succeeded Violet Heming as Ethel Cartwright, the leading role in the play. Her performance in this part is regarded by many as one of the most charming of the year.

FORBES-ROBERTSON.—Sir Johnston Forbes-Robertson closed his farewell American tour at the Academy of Music, Northampton, Mass., the only municipal theater in this country, on Monday night, May 24, in "Hamlet." He will sail on the *Philadelphia* for London next Saturday. This is the longest tour

Forbes-Robertson has ever played in America, extending over thirty-five weeks and covering some thirty-five thousand miles. It has been one of the most successful seasons he has had in America, which, in view of prevailing conditions, speaks highly of the hold he has upon the affection and admiration of the American public. His box-office returns have broken even his own previous records and the gross receipts of his tour amount to over \$500,000.

HOUSTON.—Ethel Houston recently was compelled to leave the cast of "The Peasant Girl" to undergo an operation for mastoiditis at St. Luke's Hospital. Her many friends will be glad to know that the operation was in every way successful, and she is now on the road to health.

RUFFO.—Titta Ruffo, barytone, gave the first of his two matinee concerts at the Manhattan Opera House yesterday under the direction of the Shuberts. After his second concert, to-morrow afternoon, he will sail for Brazil, where he will fulfill an engagement at the Buenos Ayres Opera House.

SOLOMON.—Frederick Solomon, for many years general musical director of the Klaw and Erlanger productions, returned to the stage this week. He is appearing in the role of Cadeaux in the Van den Berg-Conger Opera company's revival of "Erminie," a part he has played over 1,000 times. He was in the original cast of "Erminie," and followed Francis Wilson in the leading role when the latter withdrew from the company.

SEMPLE.—Frank B. Semple, formerly a prominent railroad man in the West and widely known among theatrical people, died May 24th, at his home, 1240 Ogden Street, Denver, Col., from paralysis. He is survived by his widow, two daughters, and an infant granddaughter. From 1890 to his retirement from the railroad business, in the Summer of 1912, he handled theatrical business in the territory west of the Missouri River, and was a warm personal friend of DeWolf Hopper, the late Henry B. Harris, the late Charles Frohman, H. H. Prasse, and many hundreds of other managers, actors, and theatrical people.

WOODRUFF.—The motion picture screen presents few leading women who surpass in charm or ability the pretty subject of this week's *Mirror* cover, Eleanor Woodruff, of the Vitagraph Company. Miss Woodruff has been before the picture-loving public for almost three years, and previous to that appeared on Broadway, following a successful stock career. At present Miss Woodruff is playing the leading role opposite Charles Richman in a forthcoming Vitagraph feature.

WEBB.—Harry Askin and John Cort were, indeed, fortunate in their selection of Dorothy Webb for the role of the young lady physician in "A Modern Eve." Miss Webb imparts to the role a certain vitality and sprightly charm that make her performance remembered after one has forgotten the catchy music and amusing situations in the play. Miss Webb has been on the stage for seven years. She made her debut under the direction of Mr. Askin in a revival of "The Umpire." Subsequently, she has appeared in many musical productions, including "The Land of Nod," "A Matinee Idol" with DeWolf Hopper, "Gipsy Love," "Tantalizing Tommy," "Dick Whittington," and "The Doll Girl," in which she played the title-role. Her experience also covers a season with the musical stock company at Delmar Gardens, in St. Louis, in support of many light-opera stars.

TRIBUTE TO "C. F."

Augustus Thomas's Eulogy Over the Remains of Charles Frohman.

It is the wish of those who were nearest to Charles Frohman that one of his professional associates should try to voice somewhat of the feeling and the thought that is in the hearts of all.

We gather at his coffin to say those things which his busy life and our own shyness in the presence of his wide success tempered and postponed. We come to speak the approval, the admiration, the love which his diffidence would never let him guess, but which, if known, he would have measured and have prized as deeply as the deepest royal heart, for the playhouse never knew a more responsive soul.

The poignancy of this parting is that even now we may not do full justice to his many manly qualities that compelled our love, for the truth indulged would overflow and silence us in tears. We may only briefly tell the world his gentle humor, his wholesome playfulness of mind, his sympathy, his courage always, his generosity, his abiding friendship, his magnanimity, the surprising magic of his intuition.

A wise man counselled, "Look into your heart and write." C. F. looked into his heart and listened. He had that quoted quality of genius that made him believe his own thought, made him know that what was true for him in his private heart was true for all mankind. That was the secret of his power. It was the golden key to both his understanding and expression.

He was a fettered and a prisoned poet, often in his finest moments inarticulate. Working in the theater

with his companies and stars, with the women and men who knew and loved him, he accomplished less by words than by a radiating vital force, that wrought them into his intensity of feeling. In his social intercourse and comradeship, telling a dramatic or a comic story, at a certain pressure of its progress where other men depend on paragraphs and phrases, he coined a near-word and a sign, and, by a graphic and exalted pantomime, ambushed and captured our emotions.

His mind was clear and tranquil as a mountain lake, its quiet depths reflecting all the varied beauty of the bending skies. He had the gift and habit of epigrams. The men who knew him best valued his estimate, not only of things in his own profession, but of any notable event or deed or tendency. Often his spontaneous comment on a cabled utterance or act laid stress upon the word or moment that next day served as captions for significant reviews. The printed thought of the leading statesman, the outlook of the financier, the decision of the commanding soldier, or the vision of the poet, found kinship in his sympathy, not because he strove tiptoe to apprehend



THE BIRTHPLACE OF CHARLES FROHMAN, LAWRENCE STREET, SANDUSKY, OHIO.

its elevation, but because his spirit was native to that plane.

He learned greatly from the world in which we count him one of Nature's noblemen. He learned equally from the mimic world, of which he was an emperor.

The history of dramatic enterprise holds no other name so potent, and his monument is the fact that for a generation he used his great power cleanly, wholesomely, optimistically, inspiring. In a field dependent upon notice, he never harbored self-respect for notoriety. The salacious, the morbid, the demoralizing, were banished by his mere arrival, and this was so not only in the theater, but in any private group of which he was a member. He was by character one of the strong, and just to be with him was to be decent.

His life, so rich in earnest effort and accomplishment, we know was overflowing in circling compensations, and he laid it down as he had worn it, an honor to his calling, his country, and his race. In the spotlight, in a climactic moment of the greatest world drama that Human Passion and War and Death have ever staged, Fate chose him to represent, unconsciously, a nation, and to extemporize his part. His calm impromptu was a line that will be always written among the noble farewells of the great.

And now, for the millions of playgoers who felt the protection of his promise, we say Goodbye. For the thousands of players who knew the justice of his fair-dealing we say Adieu. For the friends, the many friends who will miss the genial comrade always, we say, "Farewell—if we do meet again, we'll smile indeed."

Every play to be interesting must possess a stimulating spirit of romance, and that spirit should be interpreted feelingly. One is struck with the great contrast that distinguishes the acting of Italians from the phlegmatic, conversational treatment which our own naturalists are affecting in their work. One makes poetry out of prose; the other prose out of poetry. Repose counts for much, but that sort of composure in our dearest friends and those we love would soon chill the heartiest feelings of regard.

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A PREACHER ANSWERED

(Jackson (Miss.) Daily News.)

A morning contemporary, in attempting justification of its recently acquired virtue, quotes with approval the following language used by Dr. J. E. Hutton, pastor of the First Presbyterian Church, in a sermon Sunday morning:

"The actor's and actress's portraying of vice from the very nature of things must work injury to their own souls. It is a law of psychology that the body has an influence on the mind. The successful actor must lose himself in the character he plays."

"A man cannot make it the purpose of his life to appear as a murderer, to exhibit the features of a murderer, and put into his voice, his face, his attitude, the murderer's vice passions, and enact his abhorrent crimes without working injury to his own soul.

"A woman cannot save the looks, the manner, the mien, or an attitude, and make her very being exhibit licentious passions of an adulterous day after day, to an audience, without it having its effect on her own heart."

The News has much respect for the opinions of Dr. Hutton, and has long regarded him as one of the foremost scholars and pulpitmen in our state.

However, we do not attribute infallibility to that distinguished divine, and this is one instance in which he is very badly mistaken.

We do not believe that any actor ever aspired a murderous instinct by playing the role of murderer, or that any actress becomes an adulteress merely because she has assumed such a role.

The history of the stage clearly refutes Dr. Hutton's theory.

Citing a few instances from our own times, Richard Mansfield played a wonderful reservoir of Shakespeare roles, and yet in his personal life was a specimen of that characteristic. He was a man of singular purity in private life, passionately devoted to his family, and, although he had portrayed all of Shakespeare's bloodiest roles, it is not a matter of record that he ever murdered anybody.

Forbes-Robertson, whose "Hamlet" is the greatest since the days of Edwin Booth, is a small, whimsical, high-minded gentleman, and has none of the mental traits of the mad and melancholy Dane.

Lewis Morrison played the role of Macbeth in "Faust" more than three thousand times, but off the stage Morrison was anything but devilish. He was a regular church attendant, and while touring the country made it an inevitable habit to go to church on Sunday night.

Al G. Field, the minstrel, is another stage celebrity with the church-going habit. Sunday night always finds him in some house of worship.

Frederick Warde has given to the stage a Brutus that will compare favorably with the delineation of that role by any actor within the past one hundred years, and yet Mr. Warde, a quiet, modest, scholarly gentleman, does not exhibit the features of a murderer, off stage.

His countenance is clear-cut, virile, and vigorous. In private life one would easily mistake him for a member of the clergy.

Instances of equally notorious could be cited regarding the women of the stage. Ada Rehan, Kathryn Kenealy, Minnie Mason, Price, Olga Netherton, and a host of others in our time have played the role of adulteress, and yet it is a known fact that they have been women of chastity in private life.

Dr. Hutton grievously errs in believing that actors and actresses live their roles, instead of merely assuming them. It is a natural error, perhaps, for he knows nothing whatever about the stage, and it is doubtful if he ever witnessed a theatrical production in Jackson. To assume that of which one is utterly ignorant is not logical, to say the least of it.

The artist who paints a picture of a storm at sea does not attempt to look like a storm at sea, even after. The man who dies a saint now and goes to a saint there does not take on the external appearance of a saint. A man can raise cattle without encountering the "law of physiology" and by behaving in private life like a cow.

It is a somewhat common fault among members of the clergy to indulge in wholesale denunciations of the stage. There is doubtless much room for the reform of the stage, as an institution, but it cannot be accomplished by sweeping condemnation. Intelligent constructive criticism is the only remedy. The church, as an institution, also has need of reform in some respects, but no sane person is going to denounce the church, as a whole, because of incidental ills.

MR. FROHMAN'S EXCHANGE

Editor DRAMATIC MIRROR:

Sir.—There appeared in a journal of this week's issue some references to certain incidents in the career of the late Charles Frohman, but were not very complete, and believing that to authentically amplify the same would be of material service to many of your readers, submit this communication for your approbation and publication.

Respectfully, OSOBOS MORTON.

NEW YORK, May 27.

BIRTHS

A son was born to Lady Dangon in London on May 24. She was formerly May Picard, an American actress whom Lord Dangon married in New York when both were appearing in "The Girl on the Film."

MARRIAGES

News has reached the Bijou of the marriage of Mrs. Ezra Kendall and Jessie Calkins, both members of the "Old Homestead" company in Cleveland on March 27. Mrs. Kendall is the widow of Ezra Kendall, who is remembered as the star of "The Vinegar Buyer" and other character plays. Mr. Kendall died in January, 1910. Mrs. Kendall is forty-five years old, and Mr. Calkins forty-one.

It pays to be decent.

EDITOR'S LETTER BOX

Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.

JACK T. SPENCER.—We do not know where Henrietta Brown is playing.

ANXIOUS BOSTON FRIENDS.—The address of Wilson Melrose is not known to us.

A READER.—White's studio is located at 1546 Broadway, New York city.

ERTHE REDDINGTON.—Watch Dates Ahead column.

A. L. CHOCLETT, Roanoke, Va.—We have not received the route of Edna Milton, of the Milton Sisters.

B. G. H., Providence, R. I.—There is a Unity Photo Company at 168 West Forty-sixth Street, New York city.

B. T. BARTLEY, Valdosta, Ga.—We have not used the photograph of Pearl White that you refer to.

B. UNITY FARRELL, Shamokin, Pa.—Write to some reputable manager stating your qualifications. Perhaps in that way you might secure an interview.

D. D. DAVIS.—White's studio, 1546 Broadway, or Hall's, 1486 Broadway, might be able to supply you with the photographs you desire.

L. H. TAPSCOTT, Roslyn, L. I.—Eleanor Carey died on May 3, 1915, at a hospital in Mount Vernon, N. Y. The death notice appeared in the May 12 issue of THE MIRROR, on page 7.

CHARLES A. BILLON, Chicago.—"The Spenders," a play adapted by Edward H. Rose, from H. L. Wilson's novel, was produced at the Savoy Theater, New York city, Oct. 5, 1909.

E. WASHINGTON, Schenectady, N. Y.—We advise you to write to Percy Burton, manager of Forbes-Robertson, for the information you desire. He can be addressed in care of the Shuberts, Shubert Theater, New York city.

ILLUSTRATED INQUIRER.—The sketch, "Blindman's Buff," is not being played in vaudeville at the present time. Charles Bachmann will appear in it later. We do not know what William L. Gibson is playing in now.

G. M. COOPER, Toledo, O.—(1) "Floradora" was given in New York city for the first time at the Casino Theater on Nov. 12, 1900. (2) Evelyn Nesbit was not one of the original sextette. Later she became a member of the company. (3) Yes, she was a chorus girl prior to her marriage.

J. V. MAXWELL, Brooklyn, N. Y.—(1) The salary of children acting on the stage ranges from \$15 to \$100 a week, according to the ability of the player and the prominence of the part. (2) Begbie Sheffield's plans are not known to us. (3) Kenneth Casey will appear at the Prospect Theater, Brooklyn, N. Y., the week of June 7.

EDWARD SUNSCHAUSS.—"The Lady from Oklahoma" was given at the Forty-eighth Street Theater, New York city, on April 2, 1913, with the following cast: Isabel O'Madigan, Frank Dee, Walter Beaufort, Mary Scott, Victoria Macfarlane, Alice Lindahl, Maude Gilbert, Walter Hitchcock, Jessie Bonstelle, Kathryn Brownie Decker, William K. Harcourt, Teresa Michelson, Helen Orr Daly, Maude Earle, Lillian Dixon, Edward Davis, and Henry Harmon.

JULIA D. MCMAHON, Middlebury, Conn.—"The Learned Women," a play by Molière, was produced at the Lyric Theater, New York city, on Nov. 9, 1911, with the following cast: Donald Robertson, Charlotte Granville, Effie Shannon, Renée Kelly, Herbert Kelcey, Mrs. Eugene Woodward, Fred Eric, Edward Emery, Sheldon Lewis, Alice Coburn, Frank Hardin, A. Hytton Allen, and Lionel Belmore. The play is in five acts. (2) Fred Eric is about thirty-five years old.

THE CASE OF "THEIR GETAWAY"

The New York DRAMATIC MIRROR, New York City.

GENTLEMEN: Please give publicity to the following facts in connection with the sketch, "Their Getaway," written by Willard Mack. In the recent interview in THE MIRROR I was quoted erroneously, and wish the facts made clear on account of Miss Leone. I own one-half the copyright of "Their Getaway"; the other half is owned by Maude Leone.

The copyright is in the name of Charles Bachmann and Maude Leone, dated June 24, 1913.

I have power of attorney to act for Miss Leone, and absolute sole right to play the sketch for four years and two months.

Yours very truly,
CHARLES BACHMANN.

NEW YORK CITY, June 1, 1915.

NEWSSTORY OF THE WEEK

This is the Life, in Old De Kalb

New Yorkers put themselves back and front and murmur unctuously, "This is the life." They don't know the real game. One hour in De Kalb, Ill., is worth all of the cabarets and fox-trots combined. They had a contest out there the other night which renewed the youth of old age and put the youngsters in such glee that they will be satisfied until in some unguessed moment they come to the big city. The contest was that of one hundred soldiers, whose ages ran up to ninety-five years. The prizes were donated by the merchants of the town. When the hour for tuning up was called the soldiers drew their bows, and in unison, if not in accord, played an overture. Imagine, one hundred rosined bows sawing the "Irish Washerwoman." The De Kalb correspondent writes us that the sound was like that of a swarm of bees breaking the home ties of the honeycomb of the hive. Then the contests began. The long distance prize, \$12.50, was won by David Wedell. Jaw (get the name?) Fowler, seventy-eight years old, won the tallest soldier prize. Jaw is 6 feet 6 1/2 inches from tip to tip. Harry Bates stood on his head and won the mouth-harp prize. Lyman Drake, aged ninety, got the oldest prize. He played "Hell on the Wabash." The whole gamut of tunes your granddaddy used to play completed the programme— "Money Mash," "Bury o' Moore," "The Arkansas Traveler," and "Old Zip Coon." What a night it was! There was only one town on the map that night, and its name is De Kalb. And we in the city think we know how to enjoy ourselves!

NEW MUSICAL PLAY

New Firm to Produce "Girl Who Smiles"—Natalie Alt to Play Prima Donna Role

The Times Producing Corporation, a firm recently organized, will present early next season a new musical comedy, entitled "The Girl Who Smiles." Rehearsals will begin on July 1 under the direction of Ben Teal.

Natalie Alt, who is now appearing in the Gilbert and Sullivan revivals at the Forty-eighth Street Theater, has been engaged to play the prima donna role. Others in the cast will be Grace Leigh, Fred Walton, and George Baldwin.

MANY CHANGES IN THEATERS

With the close of the season of 1914-15 near at hand many changes are taking place in the theaters. Among the attractions which ended their engagements last Saturday were "The Song of Songs" at the Ellingtons; "Taking Chances" at the Thirty-ninth Street; "The White Feather" at the Comedy; and "Candida" at the Park.

On Saturday night, June 5, the following productions will close: "The Only Girl at the Lyric"; "The Peasant Girl" at the Forty-fourth Street; "Experience" at the Casino; "Trilby" at the Shubert; and "A Celebrated Case" at the Empire. Lew Fields' musical revue, "Hands Up," will open at the Forty-fourth Street Theater on June 7 and the new "Ziegfeld Follies" will be presented shortly after.

DEATH OF MRS. IDA G. STRONG

Mrs. Ida G. Strong, for more than thirty years on the American stage, died in April of a complication of heart and kidney trouble. Mrs. Strong was long associated with the late Henry B. Harris, playing in his production of "The Lion and the Mouse" for several seasons. Her active career included engagements in "The Country Boy" with Lily Langtry on the Orpheum Circuit two years ago, and later with Marguerite Clark in St. Louis. She is survived by two sons and her husband, Frederick W. Strong, who is at present with Blanche Ring in vaudeville.

GRACE FILKINS WINS ACTION

Grace Filkins won a verdict of \$5,000 in the Supreme Court last week against the New Era Producing Company, of which William Ziegler, Jr., is the backer. Miss Filkins sued for \$10,000 damages, alleging that Joseph P. Bickerton, the president of the company, did not live up to the terms of a verbal contract entered into in May, 1913, by which she was engaged to play the leading role in "The Rule of Three" at a salary of \$300 a week. Miss Filkins claimed that when the play was ready for production she was notified that her services would not be required.

GEST BUYS GOLDEN'S SKETCHES

Morris Gest has purchased from the author, John L. Golden, the two dramatic sketches which are to be the principal features of the Lamb's Gambol next week. These two sketches are the Chinese melodrama, "The River of Souls," and the comedy, "The Clock Shop." Mr. Gest, it will be remembered, purchased the rights to "Experience" last year in the same manner after it had been done at the Lamb's Gambol as a one-act play.

ADELAIDE THURSTON IN NEW PLAY

Adelaide Thurston has announced that her next starring vehicle will be "The Defense," a new play by Harry W. Hawley. The play will be produced early next season.

TO INTRODUCE NEW ART

Pavlova Promises Combination of Ballet and Opera Next Season—Many Artists Engaged

Introduction of an "art new to America" is promised next season in a combination of ballet and opera in which Anna Pavlova and her troupe of Russian dancers will appear jointly with operatic stars. Among the artists under contract are Maggie Teyto, formerly of the Chicago Opera company; Ned Nedilsova, of the Imperial Opera, Petrograd, and Riccardo Martin, of the Metropolitan Opera company.

In addition, Max Rabinoff, who will manage the enterprise, promises the engagement of "one of the three greatest living prima donnas" whose name "will shortly be made known." Negotiations, he states, are under way with other operatic artists of the first rank.

The company will also include the former orchestra and chorus of the Boston Opera House; Ignas Cooper, first conductor of the Imperial Russian Opera at Petrograd, and, as stage director, Hyssard Ordyns, long associated with Max Reinhardt.

Among the novelties to be offered are "Penella" ("The Dumb Girl of Portici"), by Auber; "Alesko" ("The Gypsies"), by Hachmanoff, and "The Enchanted Garden," a grand opera for which Josef Hoffman wrote the music. The text is by Douglas Malloch from a scenario conceived by Max Rabinoff. Contracts for the scenic arrangements have been let to Leon Bakst, Joseph Urban, Sidney Sime, and Morris Ainsfeld. The performances will begin early in October in New York.

TO LEASE THE BANDBOX

Washington Square Players to Establish Repertory Season at Fifty-seventh Street Playhouse

Encouraged by the success of their first season, the Washington Square Players plan to take over the Bandbox Theater at 205 East Fifty-seventh Street for another year. With their present company as a nucleus they propose to establish the theater as a repertory playhouse. Accordingly, in the Fall they will begin a season of thirty weeks, during which five productions, at least, will be made. The price of some of the seats will be raised from 50 cents to \$1 in order to pay a living wage to a nucleus of their producing and acting staff.

During their first season the Players presented fourteen plays, of which four were the works of foreign authors, including Maeterlinck, Andreyev, and Tchekov, the remainder plays by native dramatists. They feel that the success which attended the production of these plays, ignored by the commercial managers, justifies their existence, and as a result they are going ahead with more ambitious plans next September.

"ESCAPADES," UPPER WEST SIDE

A large and fashionable audience enjoyed the exhilarating musical comedy of the "Escapades" at the Alvin Lyceum, 225 West Fifty-seventh Street, New York, evenings of May 6-10, 12-21. The performance will be given again soon. Miss Alvina Wiene, as Jane, surpassed her usual prepossessing self in acting, graceful and expressive dancing and superb singing. The supporting company were excellent. Many floral offerings passed over the footlights.

JUDGMENT AGAINST "HIGH JINKS"

Mr. George Wedeen, of Brooklyn, N. Y., writes to *This Mirror* that he has secured judgment against the "High Jinks" company (Southern) for \$41.50, covering rail-road fare and an amount deducted from his salary and a fine by the "High Jinks" management. The action was brought in the Municipal Court, Second District, of the Borough of Brooklyn. Mr. Wedeen alleges that he was left stranded because he refused a cut of 20 per cent. in his salary.

SIGNS FLORENCE MOORE

Philip Bartholomae has placed Florence Moore, late of the vaudeville team of Montgomery and Moore, under contract for a number of years. She is now a featured member of the "Maid in America" production, which is now running in Chicago. In January Miss Moore will appear in New York in a new musical comedy written by Mr. Bartholomae.

"MOLOCH" HERE IN AUTUMN

Klaw and Erlanger, in association with George C. Tyler, will present Beulah M. Dix's war play, "Mocho," in New York early in September. Holbrook Blinn will be seen in the leading role. The graphic staging and dialogue of the play have created exceptional interest in Chicago, where it has been playing since its premiere in Cleveland.

PROFITS OF "EVERYWOMAN," \$90,884

The appraiser's report of the estate of the late Walter Browne, author of "Everywoman," was recently filed in the Surrogate's Court. The report showed that "Everywoman," which, incidentally, was Mr. Browne's only play, netted \$90,884. The playwright's share was \$20,000. The net estate of \$17,572 goes to the widow.

TO TRY OUT "BACK HOME"

Selwyn and Company will try out Irvin Cobb's play, "Back Home," at Atlantic City, on June 19. The leading roles will be played by Willis P. Sweatnam and Thomas A. Wise.

CABARET MEN IN COURT

Wallich's and Rector's Accused of Giving Theatrical Performances Without Licenses

Paul Salvin, one of the proprietors of Rector's and Homer B. Marlow, manager of the Hotel Wallich, who were arrested last Friday on the charge of giving theatrical performances without a license, have been paroled in care of their counsel until tomorrow when examination will be made by Magistrate Krotel.

The arrest of the cabaret impresarios is a development in the movement begun some weeks ago by the theatrical managers to stop midnight musical revues in the restaurants on the ground that, being in reality theatrical performances, they are injuring the business of the regular theaters. Since the complaint was made License Commissioner Bell has been conducting an investigation of the shows in Broadway restaurants.

When cabarets were introduced in New York, Louis Martin was arrested on a similar charge, but the case was dismissed as it was found that the then form of entertainment did not require a theatrical license. Since that time the cabaret performances have been expanded until, in some cases, they amount to musical revues and elaborate vaudeville. It is said that cases are being prepared against the managers of other restaurants giving cabaret performances.

NEW HOUSE FOR OPERETTAS

Brady to Make Forty-eighth Street Theater Permanent Home for Musical Productions

So successful has been the Gilbert and Sullivan repertoire season at the Forty-eighth Street Theater that William A. Brady has decided to turn this theater into a permanent home for musical productions along the lines of the Savoy Theater in London.

The new policy will be instituted in August when De Wolf Hopper and company will appear in an elaborate revival of "Wang." This will most likely be followed by "El Capitan" and by certain Gilbert and Sullivan works not yet included in the present repertoire.

NEW PLAY AT 39TH STREET THEATER

The Shuberts will present George Nash in "The Three of Hearts," a new comedy by Martha Morton, at the Thirty-ninth Street Theater, Thursday night, June 5. The play was recently tried out in Philadelphia.

TO HONOR ROSE COGHLAN

To celebrate her fiftieth year on the stage, Rose Coghlan is to have a golden jubilee in the Fall. A number of her friends are already preparing for the event, which will take place in the Shubert Theater in Boston in October, where "Trilby" will be playing.

COSSIP

Dorothy Morton, for years prominent in prima donna roles, returned to the stage on Monday night when she assumed the title-role in the Van den Berg-Conger opera company's revival of "Ermine" at the Standard Theater.

A suit for divorce has been filed against Earl K. Mitchell, now playing in "Under Cover" at the Cort Theater, by his wife, Frances May, whose stage name is May Barton. Mrs. Mitchell charges cruelty and non-support.

William Courtenay and Violet Heming have returned to their roles in "Under Cover." They left the cast recently to take part in the preliminary performances of Roy Cooper Negre's new play, "Under Fire," in Atlantic City.

R. C. Ferdinand Schumann, son of Madame Schumann-Heink, and Miss Margaret M. McCann, daughter of Mr. and Mrs. Joseph J. McCann, of New York, are to be married in San Diego this month.

For the first time in this city, Charles A. Goettler lectured and showed the trivoliue motion picture, "Seeing New York," at Hammerstein's Lexington Opera House last Sunday matinee and night.

Miss Jessie Newberry, who for a number of years was treasurer of the Chestnut Street Opera House, Sunbury, Pa., has been appointed treasurer of the People's Theater at Sunbury, Pa., a motion picture house.

E. H. Sothern and Julia Marlowe (Mrs. E. H. Sothern) will go to their Summer home in Connecticut on June 16. They are at present in Washington, D. C.

Maxine Hodges, who has been playing for the last six months in "On Trial" in Chicago, has returned to New York. She will play Aug. 1 for a Western tour.

"A Pair of Sizies" took the place of moving pictures at the Grand Opera House, London, Canada, May 24, Victoria Day, and the house was packed.

Alfred Latell has been engaged for "Hands Up." He will play the part of "Gertie," the bulldog, and "Pete," the monkey.

Ruth St. Denis has completed a nine months' tour of the West and has opened a school for dancing in Los Angeles.

Bernard Granville, George White, and Helen Rose have been engaged for the new "Ziegfeld Follies."

ON THE RIALTO

Blessings are like bores; they brighten as they take their flight. —*The Sage*.

The Shuberts have offered a prize of \$1,000 for the best practical suggestion for a novel utilization of the tank in the Hippodrome in connection with the spectacle which they will present there in the Autumn. Suggestions are to be sent to Lee Shubert at the Shubert Theater.

Although afternoon performances on the stage are reported as early as Shakespeare's days, the modern matinee, it is stated by the London *Chronicle*, is the idea of J. N. Maskelyne, the first London entertainer to give performances twice daily. At first, this showman advertised "The only entertainment in London this afternoon," but his example was copied. Henry Irving, a frequent visitor to Egyptian Hall, in those days, remarked one afternoon on the largeness of the audience and Maskelyne told him he believed the afternoon business was biggest. This remark set Sir Henry to pondering, and shortly afterward, he started a series of matinees himself, which was very quickly adopted by rival managers.

For years, governed by an invincible sense of pride, we have believed the matinees of Times Square superior to those in any other locality on earth in taking advantage of timeliness of subject. Though never south of Forty-second Street, they could, when occasion required, shout of plantations and loves with as much sympathy and understanding as the best professional Southerner, and, if a ballad were needed, they could write with as much pathos as the "sob squad" on our daily papers.

Alas, we have been sadly disillusioned. The Beethovens of Broadway are not unbeatable opportunists. In their desire to pay tribute to the *Lusitania* disaster they have been scooped by the Chopins of Chicago. No sooner had the news of the sinking of the liner spread along the Rialto than song writers were observed scurrying to their dens in Forty-fifth Street and points adjacent to signalize the event in appropriate ballad. So steeped were they in rag-time, however, that they could not express themselves, and it remained for Chicago to be the home of the first song relative to the disaster. Can you guess part of the chorus? No? Then listen: "He thought of the girl who loved him, He thought of their wedding day, As he looked on the angry ocean— Eager to seize its prey."

MILLER GETS NEW PLAY

To Produce "Just Outside the Door," by John Eckert Goodman, at Gaiety Theater in Fall.

Henry Miller has acquired the rights to "Just Outside the Door," a new play by Jules Eckert Goodman, which he will present in association with Klaw and Erlanger. The new play will have its preliminary hearings out of town in July, and will be the opening attraction at the Gaiety Theater with the beginning of the new season. It is in three acts, with the scenes laid in this country at the present day.

FOR ACTORS AND PLAYGOERS

ALBANY, N. Y. (Special).—The Players' Corporation, having its principal office in New York city, was incorporated with the Secretary of State, May 27, for the purpose of conducting a general theatrical business, also to promote sociability among actors and audiences, to encourage facilities for the discussion of theatrical topics, and to support the rights of paying playgoers. The enterprise has a capital of \$50,000 and the following named directors are also the principal stockholders: Alexander B. Rhin, Herbert Reeves, and James L. Goodwin, 43 West 128th Street, New York city.

GLENDINNING IN NEW DAVIS PLAY

Ernest Glendinning is to be starred in the Fall in a new play by Owen Davis which Harry Aspin will produce. The piece concerns a young business man engaged in the steel industry, and many of its incidents are said to parallel the life of Charles M. Schwab.

P. W. L. DECORATES GRAVES

On Decoration Day the Professional woman's League paid its annual respect to their departed sisters and brothers in the profession, who are interred in the Actors' Fund plot at the Evergreen Cemetery. Each grave received some floral token.

THE FIRST NIGHTER

"THE PASSING SHOW OF 1915"

Musical Revue in Two Acts. Dialogue and Lyrics by Harold Atteridge. Music by Leo Edwards, W. F. Peters, and J. Leubrie Hill. Dances Arranged by Jack Mason. Ballets by Theodor Kosloff. Orchestra Under the Direction of Oscar Radlin. Staged by J. C. Huffman. Produced by the Shuberts at the Winter Garden May 29.

First Love Marilyn Miller
Everywoman Frances Darraher
Youth John Charles Thomas
Gay Life Juliette Lippé
Woman's Intuition Helen Ely
Miss Manhattan Frances Pritchard
Mocha Walter Brasil
Java John T. Murray
Experience Daphne Pollard
"I'm a J."
Beauty George Bruns
Honesty Bruce Hale
Daniel Calkins Harry Fisher
Mad Outcast Elmer Hill
Nobel Shadow Eddie Morris
Lulu Chatterbox Eddie Morris
Miss Intoxication Eddie Morris
Belacosa Odile Eddie Morris
Angeline Tarrymore Theodora Kosloff
A. Ballet Master Eddie Morris
The Bird Man Eddie Morris
Miss Tapscottore Eddie Morris
Miss Gossat Eddie Morris
The Lime Arthur Hill
Hawaiian Southerners Irene West's Royal Hawaiian Sextette

The chief credit for the success of the Winter Garden's latest Babylonian revel belongs to neither Librettist Atteridge, though he has furnished many amusing quips, nor to Composers Edwards, W. F. Peters, and J. Leubrie Hill, though their syncopated strains follow the best Winter Garden standard, nor to Mrs. J. J. Shubert, whose costumes rival those of Melville Ellis in color contrast and ingenuity of design, but to the unsung and unhonored genius who selected the chorus.

He deserves a permanent niche in the theatrical hall of fame. Never has a Memorial Day parade at this Broadway institution been so resplendent with youthful beauty and charm. It required three hours for the sturdy brigade of fifty-nine sirens to pass the reviewing stand. Three wholly insufficient hours to be under their irresistible and poignant spell!

Having paid our frugal tribute to the invincible army of "The Passing Show," we will give a passing glance to the general staff of the entertainment. George Monroe, as a 260-pound Lily in search of "The Song of Songs," contributed most of the amusement. He was aided and abetted by Winter Garden talent that has long since won its place in the sun of amusing accomplishment. Harry Fisher with his dog-like bark and high pitched voice was a genial polymath who lured George Monroe as Budermann's pitiable heroine into a matrimonial alliance. While their love was ripening into a condition approaching disaster because the nuptial chamber contained not twin but quadruplet beds, Eugene Howard as R. G., the mysterious detective of "Under Cover," was attempting to find the smugged jewels which his brother Willie, as a perturbed orphan, was concealing upon various innocent people.

To balance this excitement, Marilyn Miller as First Love follows John Charles Thomas, as her sweetheart Youth, to the city, where, under the influence of several parasitical damsels, he is taking a course in the spacious halls of Experience.

Miss Miller made the hit of the evening with her adorable smile and blithesome dancing. Her reception at her every appearance was deservedly uproarious. The gain she has made the past year in poise and assurance has made her personality even more winsome. We have never seen George Monroe in better form. His disrobing act, in which he was compelled to use a pistol as well as a chisel and hammer to remove "the last hook" was positively hilarious. Frances Pritchard appeared somewhat conscious of her new surroundings. At present there is not enough of her graceful dancing. Mr. Thomas sang with feeling and expression the ballads of the entertainment. John T. Murray scored in a number called "The Spanish Fandango." Daphne Pollard, a diminutive Eva Tanguay, brought her dynamic personality to good use as Ruby, the working girl. To her was allotted the song hit of the show, "The Midnight Castle Ball." Eugene Howard contributed an effective impersonation of Svenski. Willie Howard was amusing in his imitations, and Boyle and Brasil as Mocha and Java soft-shod their way into the affections of the audience.

As is customary at the Winter Garden a scenic specialty was presented. This time it is a realistic invasion of London by German Zeppeleins. In the last scene several robust maidens disported in a tank to the approval of a palpitating audience. Another feature was a series of ballets arranged by Theodor Kosloff and presented by him, Mme. Maria Baldina, and Miss Miller, assisted by the chorus.

"ERMINIE" AT THE STANDARD

The Van den Berg-Conger Opera company is presenting a revival of Jacobowitz's comic opera, "Erminie," at the Standard Theater this week. Dorothy Morton is singing

the title-role. Frederick Solomon is appearing as Cadeaux. Others in the cast include Carrie Reynolds as Javotte, Arthur Cunningham as the Marquis, Karl Stall as Ravennes, Paul Hyde Davis, Maybelle MacDonald, Alice Gillard, Charles Udell, Charles H. Drumheller, Dora Kummerfeld, Selma Marion, and Adele Morrisey.

"THE TROJAN WOMEN"

Tragedy by Euripides. Translated into English by Gilbert Murray. Revived by Granville Barker and Lillian McCarthy in the Adolph Lewisohn Stadium of the College of the City of New York, May 31.

Hecuba Lillian McCarthy
Cassandra Chrystabel Leighton-Porter
Andromache Edith Wynne Matthiessen
Hebe Eddie MacCrea
Talthybius Phillips Merivale
Menelaus Lionel Brahe
The God Poseidon Mary Forbes
The Goddess Pallas Athena Alma Kruger
The Leader of the Chorus Alma Kruger

The Adolph Lewisohn Stadium at the College of the City of New York was dedicated on Saturday afternoon by Granville Barker and Lillian McCarthy's performance of Euripides' "The Trojan Women." The presentation of this tragedy, which concerns the horrors of war, is particularly timely and suggestive. The message it conveys of war's waste and futility is as applicable to-day as it was in Greece in 415 B.C., when the Greeks and Trojans were fighting for supremacy.

In spite of the resistance offered by the modern environment of apartment roofs and college towers the tragedy proved, indeed, most interesting. The gray sky of the day created an atmosphere in keeping with the theme. This fortunate climatic condition helped to no small extent in making the action of the play stirring and impressive.

The stage was backed by a high proscenium representing the walls of Troy. The wine-red hangings of the entrances in these walls were in vivid contrast to the stone-gray of their background. As the play began the gigantic figure of Lionel Brahe as the God Poseidon was observed on top of the proscenium. The situation was startlingly effective and proved again that Mr. Barker is a genius in obtaining striking scenic and dramatic effects. Mary Forbes as the Goddess Pallas Athena then arose at the other end of the proscenium and spoke the lines of the prologue. As the action of the play continued, Lillian McCarthy as Hecuba, Queen of Troy, came on the stage, dressed in robes of black and purple, to lament upon the disasters which have overcome her people. Joining her in her grief came a chorus of Trojan women led by Alma Kruger, clad in gray, red and orange. The women moved on a quadrangle in front of the stage which somewhat resembled a parched board in its markings. Their groupings were finely directed and their melancholy chanting helped mightily in maintaining the depressing note of the play.

Christy Berne as Cassandra, the mad daughter of Hecuba, gave the pathetic climax to the first episode, while Edith Wynne Matthiessen as Andromache furnished the most poignantly dramatic incident of the second. The performances of both of these players were beautifully eloquent. The emotional and most dramatic moment when Andromache's little son is torn away from her by the Greeks for sacrificial purposes was conveyed with an impressive sense of the tragic that profoundly moved the six thousand spectators present. The audience forgot the picturesque qualities of the revival in the brutal picture of war that the scene presented.

Philip Merivale as an attractive Menelaus and Gladys Hanson as a radiantly beautiful Helen in robes of red then acted their scene, which was followed by the burning of Troy and the departure of the women for the galleys of their Grecian masters.

The conflagration of the city was well suggested by clouds of black smoke issuing from blazing brasiers placed in front of the proscenium.

Miss McCarthy's best moments were in the burial scene of little Astyanax. When she seemed indeed majestic and impotent in her lamentation. Her performance was not in its entirety satisfying, perhaps, because she has not mastered the grandiose style necessary to the proper reading of Mr. Murray's Victorian translation. Norman Wilkinson's costumes truly attained symbolic perfection. He achieved some magnificent effects without sacrificing the poetry of the tragedy.

CRITICISM INVOKED

At its recent meeting in Detroit, the Drama League of America passed the subjoined resolution:

"The Drama League of America believes that the welfare of the drama requires that the theater be treated as a public institution; that all dramatic performances in it should be subject to honest and fearless criticism, and that any attempt on the part of any theatrical manager to dictate the terms under which criticism of dramatic performances in his houses may be written would be fraught with danger to the theater, the drama, the art of acting, and the principles of a free press."

ACTORS' EQUITY ASS'N

Lawyer to Give Advice in A. E. A. Room
Absent Voters' Bill Killed in Congress



John Westley and Thomas Wise.
New members elected:

David Bingham Marion Murray
Charlotte Wade Daniel Marian Ethel Morris
Leila King Eddie Morris
David L. Leonard Madeline Traverse
Dorothy Maynard

All members of the A. E. A. are asked to take notice that legal advice may be had any week day between 11:30 A.M. and 1:30 P.M., when Mr. Hampden Triplett, a legal associate of Mr. Paul N. Turner, our official counsel, will be in the A. E. A. offices. A committee will be appointed at the next meeting of the Council to confer with the theatrical agents and make clear to them their duties under the New York statutes.

Some members have misconstrued the form of our query letter, sent out with the Annual Meeting notices, as a desire on the part of the Association to prosecute any and all back-standing claims, even though they may antedate the election of the complainant or the very existence of our organization. We would be swamped if this should be undertaken. The aim of the letter was to secure everything possible in the way of precedents to guide us in legal controversies that may arise. As a result of it, we have a large store of information that will doubtless prove of great value.

It is strange, but in only two cases where we have called the attention of managers to a complaint on the part of members in their employ have we been temporarily ignored. "No association can teach me my business," remarked a manager, who fails to reply to our letter asking how he can contend that Easter Monday is a legal holiday. This seems to us a very thoughtless courtesy when equity is in the balance. Besides, the A. E. A. is not arrogant. It is always ready to arbitrate.

The Council would say to every member that in any and all instances where an arbitrary injustice may be done him, that it is his bounden duty to the Association, and through it to the whole profession of acting, to kindly but firmly assert his rights. Then if equity be denied to him personally, the Association will exert its power in his behalf. If, however, we are to realize the complete success to which we aspire there must not be an individual coward allowed among our members, who is supine enough to suffer the violation of a general principle regardless of the injury to his fellows, and the impairment of our solidarity.

Our interest in the Absent Voters' Bill offered in Congress last winter and by which all citizens-actors would be entitled to vote when on tour, moved us to write for news as to its status. The Chief Clerk of the U. S. Senate has replied: "House Representatives 2014 was referred on introduction to the Committee on Elections and it died in Committee. You might obtain a copy of the Bill from the Document Room of the House of Representatives."

We will pursue the matter further, looking toward a resurrection of the proposal. The parchment copy of the original form of the Constitution is ready at the A. E. A. offices for the signatures of all of the one hundred and twelve actors who attended the meeting in Pabst Hotel, May 26, 1913, when it was adopted.

By order of the Council,

BRUCE MCRAE, Corresponding Secretary.

HOWARD KYLE, Recording Secretary.

DEATHS

George Cunningham, Jr., the twelve-year-old son of George Cunningham, of Cunningham and Marion, died at the Kilkenny Hospital, New York, May 22, from shock caused from being run over by an automobile.

La Verne Tress, a well-known actor, died May 24, at Port Huron, Chautauqua County, N. Y. His widow (Alberta Keen) and two young sons survive him.

Julia Walcott, an actress, who is credited with having played more parts than any other woman on the American stage, was found dead in her apartment in Chicago. She had been playing the role of Mrs. Hubbard in "Along Came Ruth" at the Olympic Theatre in Chicago. She was seventy years of age, and went on the stage in Philadelphia when six years old.

JOSEPH LANG, an old-time minstrel, died at his home in Chicago May 24, after an illness lasting more than three years. "Joe" Lang, as he was known to theaygoers throughout the country, had been identified with the management of theaters in Chicago since 1884.

DAVID IRVING TOWERS, for many years a leading theatrical manager, died on May 26 at the Lankenau Hospital, in his fifty-fourth year. He had been manager for "Bon-Hip," for William Faversham in "Julius Caesar," for H. H. Weller in "Alfred Jimmy Valentine," and "The Ghost Breaker," and for Neil Dryden in "The County Fair." At the time of his death he was manager of the Players' Film Company of this city. He leaves a widow and stepdaughter.

"MIRROR" SHORT CUTS

Mr. Nate Kaufman, Minnes correspondent at Sunbury, Pa., will become lessee and manager of the Chestnut Street Opera House in that city, July 1, next.

Capital Beach and Electric Park will furnish outdoor pastimes for Lincoln. The former opened May 22. The latter opens June 20. It will be operated by the Acme Amusement Company, of Lincoln, with L. M. (Joe) Garman as manager. The local Moose Lodge's carnival opens May 31. It closes June 6. (Victor E. Friend, Corr.)

The Basteable Summer Company of Burlesques, headed by Sal and Lew Fields, did not favorably impress Syracuse, N. Y. (F. B. Norton, Corr.)

The Playhouse, at Wilmington, Del., has put on moving pictures. The Garrick, closed for the Summer, will be redecorated for next season. (Samuel M. Bachman, Corr.)

The Academy of Music, at Selma, Ala., is closed for the season. Manager Robert Wilby is booking 1915 attractions. If conditions of the South continue as they are now we have very fine prospects, and naturally a good theatrical season will follow. (Ben. J. Schuster, Corr.)

The Champin Repertoire company, in the week of May 24, presented at the Dury Opera House, Walden, N. Y., the following: "The Man from Home," "The Stranger," "The Littlest Rebel," "He Fell in Love With His Wife," "The Ghost Breaker," and "Heart of Maryland." The players supporting Mr. Champin are John Todd, Ben Taggart, Francis Townsend, Walter Percival, Richard Foot, William A. Moore, Waldermar Burkhardt, William Holl, Harry Haynor, Frank William, Lulu Morrison, Vera Dayton, Mary Louise May, Eliza Andrews, and Jessie Lyons. All excellent.

The Sue Higgins Stock company, at the Orpheum, Kingston, N. Y., went of May 24, appeared in a number of short plays. Those who supported Miss Higgins are Herbert Botta, Florence Hartley, James Mullin, Francis Hyde, Walter Turner, and Eddie Evans. Business was good. (A. Ed. Walker, Corr.)

The Lytell-Vaughan Stock company, for the eleventh week of their prosperous engagement at Hermann's Bleeker Hall, Albany, N. Y., produced Charles Klein's successful play, "Maggie Pepper," to crowded houses week of May 24. Current week, "The Argyle Case." (Herrick, Corr.)

Louise Muidener has closed her tour with the road company of White Feather and returned to New York. Miss Muidener would consider offers for Summer and next season.

Spencer H. Cone, brother of Katz Cone, who has been at the point of death for days from pneumonia, is out of all danger and mending quickly.

OLIVE OLIVER CHOSEN

To Act as Envoy of the Actor's Equity Ass'n at Exposition—New Officers Elected

At the second annual meeting of the Actor's Equity Association, held last Tuesday afternoon in the Hotel Astor, Olive Oliver was chosen from among five candidates to represent the association at the Panama Exposition in San Francisco on Actors' Day, July 9. The following officers were elected unanimously for the ensuing year: Francis Wilson, president; Bruce McNamee, vice-president; Howard Kyle, corresponding secretary; Grant Stewart, recording secretary; Richard A. Purdy, treasurer. The following were chosen councilmen: Albert A. Bruning, John Cope, Jefferson De Angelis, Frank Becher, Milton Bills, John Westley, Edward Abeles.

HOME TALENT, BURLINGTON, N. J.

BURLINGTON, N. J. (Special) — "Papa's Daughters," a musical comedy in two acts, staged under the direction of Mr. Macdonald of New York city, and presented by local talent at the Auditorium May 27-28, 1915, for the benefit of Baldwin's Fire Company, was, beyond doubt, one of the most amateur productions ever witnessed in this city. A company of one hundred and twenty-five, with the following cast in prominent roles: Edith Shadrack, Helen Lewis, Irene Wiss, G. Gast Holmes, Walter Chace, Harold Holmes, James Letts, Howard Weller, Charles Sims, John Watson, and Pettit Morris, were unstinted praise from the large audiences present. Winkler's Orchestra of Trenton were the recipients of praise for the excellent rendition of musical score.

The new Ellegant Theater, which recently opened in this city under the management of M. B. Robinson, of Trenton, N. J., who also operates a chain of picture houses in this state, is showing the Mutual screen plays in great business. The house is equipped with all modern improvements, and has a seating capacity of 800.

Edward Super, with a number of years managed a vaudeville and a picture theater at Bristol, Pa., has closed on account of poor business. Birch's Opera House, Burlington, N. J., recently reopened and conducted by E. H. Stoeckel as a Picture and vaudeville house, has again closed. Falling health of the manager is given as the cause. J. Will Bunn.

HALIFAX

HALIFAX, N. S. (Special) — The Manhattan Opera company opened its third week at the Academy of Music May 24, in "Mile Modiste." Florence Weller scored handsomely in title-role. Anna Mills Brown again captivated with her splendid voice. Tom Barry made a hit week May 24 in "Forty-Five Minutes from Broadway." JAMES W. POWELL.

NEWS OF STOCK PLAYS AND PLAYERS



An interesting look back to the stock companies of the last generation, forty years ago, is given by J. H. Barnes, who writes an introduction to H. L. Bateman, manager of the London Lyceum, in 1871. We get the vista in "Forty Years on the Stage" (Dutton).

The stock companies of the last generation were the finest schools of the drama that ever existed. In them work was continued, varied and earnest, and nearly always under the guidance of an experienced stage-manager who could, and did, give the aspirant the benefit of his knowledge; and, be it remembered, the companies were generally speaking made up of artists of considerable attainment as well as almost unlimited practice. When I have sometimes had occasion to speak of the work we used to get through, young ladies and gentlemen of to-day have unerringly said, "Yes, but how was it done?" I have always replied, and I state here without the slightest reservation, that if we had dared to give the unphaded, colorless, invertebrate performances I see very often on the stage nowadays, we should have 'got our notice in less time than it takes to write this sentence.'

GREATER NEW YORK STOCKS

Keith's, Bronx.—Thoroughly artistic and appreciated by large houses was the production of "Tess of the Storm Country" as presented by the Keith Players at the Bronx Theater. This play has been on the road for several seasons, but it has had no better interpreter of the name part than breezy, and delightful Julie Herne, whose splendidly human characterization, true to the soil, so quaintly humorous and pathetic, moved the audience to storms of applause. Fred House, as Ara, added another success to his string that is weekly growing longer, and Bowden Hall, as Frederick Graves, was also excellent. Walter Marshall was a good Ben Lotta, and David Hewitt, William Gerald, William Frederic, Albert Gebhardt, Luella Morey, Margaret Fielding, Bertha Russell, Jessie Black, and Hal Oliver shared in the honors. "The Penalty" was given week of May 31. Ida C. Malcomson.

Casino, Brooklyn.—Noel Travers and Irene Douglas and their company returned to Brooklyn for a special Summer engagement at the Casino Theater. And from the rousing ovation given to the local favorites, it is apparent that they will enjoy a long engagement. The opening attraction May 24-25 was "Satan Sanderson," Mr. Travers appearing in the title-role. Irene Douglas was seen as Jessica Holme, and handled her assignment with much skill. The cast included such favorites as George Carleton, Minnie Stanley, Reynold Williams, and Harry Stafford. At the conclusion of the third act the house staff was kept busy handling the numerous floral tributes which were presented to the members. Practically all of the favorites were compelled to respond with speeches. William Dunning was looking after the publicity for Mr. Travers. J. Lavor Dau.

Lexington Players.—Mr. Carl J. Brickert is the new leading man in the Lexington (Hammerstein's) Theater Players Stock company. He appeared Monday afternoon, May 31, in "Stop Thief." This was Mr. Brickert's initial appearance in this city. Mr. Brickert was born in Indianapolis, and was educated at Butler University in that city. His first appearance was in amateur theatricals at the university. He was with Belasco's "The Girl of the Golden West" company two years and with stock companies in several Eastern and Southern cities. His opposite in the company at the Lexington this week is Miss Frances Ferne.

Leeland, Saxe's 118th Street Theater.—A fortune telling matinee was announced for last Thursday at Saxe's. The interior of the auditorium was decorated in true gypsy fashion. In the rear of the orchestra floor a beautiful gypsy camp had been arranged, tent, open fireplace, and all, even to the proverbial "black cat," and with the small incandescent lights strung all over. A real gypsy mystifier told the ladies' fortunes. Jay Packard was "master of ceremonies."

STOCK IN OPERA

Elmira, N. Y. (Special).—Borick's Theater, under the management of Royster and Dudley, will open June 7 with "The Red Rose." The opera season will run until Sept. 7 with a weekly change of bill. A splendid company has been gathered, including Anna Bussert, prima donna; Anna Boyd, character comedienne; Carl Gantvoort, baritone; Frank W. Shea, comedian; Leona Stevens, soubrette; Leonard Hollister, juvenile; Leslie Bassett, second man; Edwin Emery, stage-manager; Eugene Speyer, musical director. L. B. Royster will be resident manager. During the season Fritzi Scheff, Richard Carle, and other stars will be offered for a week. High-class royalty operas will be used exclusively, and the season promises to be a notable one in every way. J. MAXWELL BEERS.

STOCKS IN ST. LOUIS

St. Louis, Mo. (Special).—Excellent crowds were attracted to the Park Theater, May 24-30, by the splendid production of "Elevating a Husband." Mitchell Harris was very pleasing as Charlie Sample and Eda Von Buelow, second leading lady of the company, assumed the leading role and deserves much commendation. Anne

HYPERION PLAYERS, NEW HAVEN

New Haven, Conn. (Special).—The Hyperion Players were seen in "What Happened to Jones" week of May 24. The play served to introduce John H. Dilson, a former member of the Poll Players, to his many local admirers. Mr. Dilson, who replaced Malcolm Owen, appeared as Jones and, realizing the great possibilities of that role, played it with force and conviction. Miss Morgan, as Cissy, gave a painstaking and conscientious performance as usual, and Miss Williams, as Alvina, carried the comedy honors. Miss Orpha Alba, another former player, appeared for the first time this season as Helma, the Swedish servant girl. William Bonney, Harry Bowley, Henry Oehler, William Townshend, Mr. Faulkner, Miss Gordon, Miss Cairns, and Miss Blair scored in their respective roles. "The Girl from Out Yonder" week of May 31, with "Seven Keys to Baldpate" and "In Wyoming" to follow. DANIEL W. DELANO, JR.

CALBURNS, BRIDGEPORT

Bridgeport, Conn. (Special).—A veritable riot of fun was the opening night performance of "The Tenderfoot" at the Lyric Theater, May 24, when the Calburn Musical Comedy company began the second

DENHAM PLAYERS, DENVER

Denver, Colo. (Special).—The Denham Players added another success to their long list of triumphs in "A Man's World," May 23-29. Miss Boland, as Frank Ware, had an opportunity to display some of her excellent emotional work. Carl Anthony portrayed the character of Malcolm Gaskell with his usual care. The Denham company has played eighty-five weeks since coming to Denver and Mr. Anthony has been in eighty-two of those being absent from the cast but three weeks, and playing the leading role in every instance. In the "Deep Purple" a short time ago he received applause at every appearance. Vera Flinley, Frank Denham, Carl Daintree, and J. David Herbin have gained marked popularity. "The Real Thing" current week.

Since last August the house has been sold out every Monday night to various lodges and societies, and has been spoken for up to July 12. The company was delightfully entertained by the Denver Drama League at the home of Verner E. Reed after the evening performance on May 15.

Mary Hall and Charles Gunn, formerly with the Davis Players in Pittsburgh, are announced as the leads for the stock season at Elitch's Gardens this Summer. The other members of the company will include Marie Peila, Matilde Deader, Charles Dow Clark, Forrest Winant, William Lytell, Robert Homans, Hayden Stevenson, Jessie Miller, and Louise Valentine.

The Lakeside management announces the engagement of the Arrington Stock company, of Chicago, to open at the Lakeside Theater, June 13. DICKSON TITUS.

WATSON PLAYERS, FALL RIVER

Fall River, Mass. (Special).—One of the best productions yet seen here by a stock company was "The Yellow Ticket," presented by the Evelyn Watson Players at the Academy of Music week of May 24-29, with Miss Watson as Marya Varenska. Of Miss Watson's conception of the role much can be said, and she is deserving of great praise for the very excellent manner in which she played the part and the liberal applause given her by the large audience. Miss Watson has done nothing better. Neil Barrett, as Baron Andry, shared with Miss Watson the honors, and gave a strong performance of the part. Norman Wendell, as Monsieur Zoubatoff, had a part which he played in his usual excellent manner. Donna O'Neill, who has become very popular here, made a good Margery Beaton, while the Mr. Seaton of Mr. Tello Webb left nothing to be desired. John F. Flanagan made a good Julian Rolfe, Charles McHenry, John Daley, Roy Beauchamp, George Fowler, and Dennis Donegan completed the cast, the production was staged in a most lavish manner, special credit being due Norman Wendell, Phil Dillon, and the scenic artist, Walter Kempf. Indications point to the most successful season of stock that this city has seen in many years. Saul Burstein is the active manager of the Watson Players. "Seven Keys to Baldpate," May 31-June 5. W. F. GAN.

BARROW-HOWARD, LINCOLN

Lincoln, Neb. (Special).—The Barrow-Howard Players are filling their third Summer's engagement at the Oliver Theater and are doing better so far this year than either of their previous engagements. The company includes Miss Lotus Cobb, Edward C. Woodruff, Blossom Baird, H. H. Horner, Arling Alcine, Grace Hamilton, Olive Johnston, Fannie Fern, Walter Rogan, Guy Kibbe, Earl Dobbins, James A. Biles, formerly with William A. Brady's "Baby Mine" company, in stage director; T. J. Marx, scenic artist, and Miss Frances L. Barrow general manager. "The Rainbow" was very well received by large and enthusiastic audiences week of May 31. "The Ghost Breaker" week of May 31, and "Within the Law" week of June 17. VICTOR R. FAJAN.

LEIGHTON-TUCKER, WORCESTER

Worcester, Mass. (Special).—The Leighton-Tucker Stock company opened Worcester Theater, Decoration Day, for the Summer with "The Big Idea," followed by "Too Many Cooks." Cast: Richard Tucker, Jean Shely, Grace Goodhal, Adelaine Hubbard, Helen Star, Richard Ogden, Bert Wilcox, Clara Macmillan, Frank Wupperman, John Daly Murphy, Ballott Bosworth, Marc Goldaine, Willard De Scheles, director; Jack Flitzer, artist. BERT WILCOX.

STOCK OPENINGS

Elbert and Getchell, of Des Moines, Iowa, announce the sixth season of the Princess Players for Aug. 23. Miss Fay Painter will be the leading woman.



ISABELLE FLETCHER

Few stock leading women can point to a record such as Isabelle Fletcher, who has just come East from the Coast. Five years at the Empress Theater, Vancouver, and four years at the Liberty, Oakland, the two best stock companies on the Coast, is an enviable engagement for any one to have to one's credit. Miss Fletcher was a great favorite on the Coast and spared no expense in her wardrobe, and the San Francisco press, in speaking of her, stated that they considered her the best dressed actress that ever came from the West. Miss Fletcher is considering a production engagement for next season, meanwhile she is enjoying a much needed rest.

MANHATTANS IN ROCHESTER

ROCHESTER, N. Y. (Special).—"A Night Off," presented at the Lyceum week of May 24 by the Manhattan Players, proved a popular sort of entertainment. Augustin Daly's old play, written and performed for the first time thirty years ago, still retains its laugh making possibilities, and amused large audiences. Mr. Wood, whose work heretofore has been confined to more or less conventional roles, came into his own as Marcus Brutus Snap, and Mr. Galloway also gave a pleasant picture of the old history professor. Miss Tell displayed charm and some fetching gowns. Others who contributed effectively were Miss Waltrip, Miss Goodfriend, and Messrs. Emory, Cossart, and Paterson. Week of May 31-June 5, the Players turn their attention to a musical play, Cohan's "Forty-five Minutes from Broadway," done originally with Victor Moore and Fay Templeton. It will require the full strength of the Players, with an augmented orchestra and the addition of some local talent as singers and dancers. The bill incidentally marks the completion of the first half of the company's ten-week engagement in Rochester. "Bon" HOGAN.

POL'S, BALTIMORE

BALTIMORE (Special).—Following closely upon their splendid productions of "Nearly Married" and "Seven Keys to Baldpate," the Poli Players' work seemed rather tame and uneven last week when they appeared in Nat Goodwin's old success, "When We Were Twenty-one." In the first place the play is not particularly brilliant bit of writing, and, moreover, as interpreted by the company last week, its weak points seemed to stand out with greater force, so that the performance lacked much of the buoyancy and spirit which characterized the productions named. Arthur Van Huren had Goodwin's old role, and while he has done other things better, he brought to the part a good understanding of its requirements and possibilities. Hugh Dilman gave perhaps the best all round performance of the cast as the Imp. Grace Huff had the role played by Miss Elliott, and gave a very sweet and sincere interpretation, although it is a role not particularly suited to show her to the best possible advantage. "A Royal Family" week of May 31-June 6. I. B. KASIN.

FISHER PLAYERS, ST. PAUL

ST. PAUL, MINN. (Special).—From the hotel once in the first act to the miniature trolley car in the last act, "Get-Rich-Quick Wallingford," as presented by the Ernest Fisher Players at the Shubert, May 23-29, was one of the best staged stock productions ever seen in St. Paul. There was that necessary attention to detail

which is a negligible factor with so many stock companies. As Wallingford, Frank M. Thomas was at his best, while Fred Van Rossmoor was no less successful as Blackie Daw. As Fannie Jasper, it was only necessary for Irene Summerly to look sweet and pretty, and she did that charmingly. Pete Raymond was his usual excellent self as Dempsey, and Harry La Cour gave an interesting delineation of Edward Lamb. Charles C. Burnham deserves credit for his excellent character work as G. W. Battles, and Billy Kent was in his element as the office boy. In fact, the big cast was in excellent hands, and a remarkably smooth performance was given. "Friends," last revived by Tim Scanian's ill-fated stock company at the Colonial, now Starland, is the bill May 30-June 5. The Shriners bought out the house for the week. "Madame X." June 6-12. "The Virginian," "Trail of the Lonesome Pine," and "Strongheart" are futurities.

JOSEPH J. PFISTER.

COLONIALS, CLEVELAND

CLEVELAND, O. (Special).—Clara Joel, leading lady of the Colonial Players Stock company, former star in "Within the Law," appeared week of May 31 with special matinees on Decoration Day. Miss Joel, in the part of Mary Turner, she having formerly played this part under Selwyn and Company's management at \$2 prices, for two seasons. This is the first time the play has been released for stock, and it is expected to be the treat of the Summer stock season.

B. S. MILBURN.

STOCK NOTES

Marise Naughton was unable to even begin rehearsals with the Park Players Stock company at St. Louis, Mo., owing to her sudden illness. Her physician feared a nervous breakdown, but her friends will be pleased to note she has fully recovered.

Frances Bush, of Brooklyn, appeals through THE MIRROR to managers of stock companies to consider Brooklyn next season. The people over the river are particularly fond of stock companies where the players are competent. The history of stock in the city of sanctuaries proves this. Miss Bush's interest is commendable.

"A Mile a Minute," the feature of the "Honeymoon Express," one of the Shuberts' most successful productions, was booked for the Fall Circuit, opening at the Wilkes-Barre, Pa., Theater, Monday, May 24. The race scene is the invention of Langdon McCormack and Howard Thurston. Mr. Thurston has the American rights and is represented by Mr. Alf Wilton.

We are informed by our Yonkers sporting correspondent that last Friday the stellar lights of the Yonkers Stock company and the male members of the chorus played ball at Van Cortlandt Park in the presence of most of Yonkers' population and a turnout of Bronxites, and that the stellar lights everlastingly walloped the chorus in a sweeping victory of 27 to 0. Stage-Manager John Wray trained the players. Joe Gillon was the speedy pitcher. George Farmer stopped 'em at second, and Alan Edwards caught. Regine Wallace, the leading woman, and Jean Brea, ingenue, worked the cheering squad.

STOCKS CLOSED

"The Winning of Barbara Worth" company closed the season at Warsaw, N. Y., on May 18 after thirty-six weeks of good business, and a tour which covered the country from Coast to Coast. The members of the company showed their appreciation of "the best manager in the business," Mr. L. C. Goemans, by presenting him with a very fine silk umbrella. Mr. Theodore Hardy made the presentation and Mr. Goemans feelingly replied, and with many good wishes and goodby handshakes. The company comprised Miss Gertrude Barker, Cecilia Goemans, Theodore Hardy, Earle Burnsides, Frank R. Ramsdell, Owen Coll, Earle Leader, Joseph Detrick, Jacob Kingberry, George Haley, Harry H. Elliott, and L. C. Goemans, manager.

STOCK OPENINGS

Pearl Stearns and Harry Royle open June 8 at Colorado Springs with Theodore Torch in stock.

GOSSIP

Tarleton Winchester is doing the publicity work for "The Alien," which opened at the Astor Theater, Monday, May 31.

Jack Edwards, Des Moines, Iowa, former press representative and manager for Eva Tanguay, is doing the publicity for all of the Elbert and Getchell enterprises.

Peggy Wood returned to New York this week after her successful engagement with the Columbia Theater Musical Stock company in Washington, D. C. Last week she played the prima donna role in "The Girl of My Dreams."

Maurice Campbell was granted a discharge in bankruptcy last week by Judge Hough. Mr. Campbell, who is the husband of Henrietta Crozman, filed a petition on Jan. 15 last, with liabilities \$12,831, and assets \$185. He is now abroad on business.

Adele Blood obtained an interlocutory decree of divorce from Edwards Davis, the actor and one-time clergymen, in the Supreme Court, May 25. She named Julie Power, wife of Frederick Basseton Bryant, who was the leading woman in Mr. Davis's company. Miss Blood was seen early in the season at the Garrick Theater in "Milady of Boulogne." Mr. Davis appeared in vaudeville.

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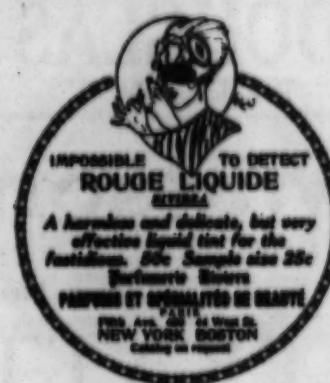
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WASHINGTON

High Class Productions in the National Capital's Playhouses in Spite of Official Suspense

WASHINGTON, D. C., June 1 (Special).—Real comic opera held far away on the boards of the National, during the past week, when *The Mikado*, was given a splendidly artistic production, with a vocal and acting presentation that was a positive welcome and strong musical treat. Frank Dushan at the last moment was replaced by Charles W. Meyers in the comedy role of Koko strongly, who scored again a noted success. Mr. Dushan's inability to appear was accounted for that he was with another Abors company in another city for a prominent comedy role. Other notably praised impersonations were Katsuna, by Jane Herbert; *The Mikado*, by Frank Woolley; Nanki-Poo, by Henry Taylor; Pooh-Bah, by George Sheldene; Pish-Tish, by Richard Burns; Yum-Yum, by Helen Morrell; Pitti-Sing, by Edith Bradford; and Peep-Bo, by Mabel Andrews. The presentation was strengthened by the introduction during various periods of the Kuki Troupe of Japanese actors, acrobats, and acrobats, known as the Japanese Dancers.

The current week's Abors operatic offering is "Hermione." Frank Dushan is on hand, strong in evidence as a comedian of rare ability in the Francis Wilson role of Caddy. Next week,

"The Fortune Teller."

"The Girl of My Dreams," the Otto Haenruck and Kari Hosching musical comedy during the past at the Columbia by the Columbia Theater Musical Comedy company, given a presentation covering a delightfully artistic interpretation. Penny Wood, the present leading prima donna, had in the Letitia McIntyre role of the Quaker girl, added advantages to display her expert dancing and vivacious comedy talents. Harry Short, the comedian, triumph of talents, added the John Drama's role of a Boston man, comic dancer, and singer. McFarland was a favorite hit of the amateurish German Chant, Carl Hansen, David Andrade, Phillip Shemeloff, Lenora Novakoff, and Dorothy Walker in important roles, met with strong recognition.

"Mile Medists," the current week's production of the Musical Comedy company, is thoroughly praised by a capacity Monday night audience.

A notable addition to the cast is William Proutie, specially engaged for his original role of the Count in the opera's first production.

"Polly of the Circus," at Poll's during the past week, was a Poll Players Stock production.

The present week's bill is "The Divorce Queen."

The friends of James Thatcher, formerly manager of Poll's for three years, and who opened the house in a amateurish capacity, are more than pleased to learn that Sylvester K. Poll has promoted him to the post of advisory manager for both the Washington and Hartford Poll theaters. It is Mr. Thatcher's intention to divide his time between the Capital and the Connecticut city. Louis J. Foss, a most capable manager of Poll's for the past three months, goes to the Hartford house as resident manager, and Mr. Thatcher brings with him to the Washington house in a like capacity J. W. Cone, a former Washingtonian up to a dozen years ago, when he went to New York, to become identified with the Stair and Havlin chain of stores.

One of the best of the Keith mounted programs this week includes Misses Brie, Dries, Clark, King, Letitia McIntyre and Johnna Hyatt, Chairo, Schubert, the famous musicologist, Charles E. Bryan, and comedian, including Helene Phillips in "The Fortune Combination"; Gus Van and Joe Schenck, Harry Brockbank and company in the Neapolitan episode, "The Drummer of the Seventy-ninth," the Le Grotto, and Donald Kerr and Billie Weston.

Word comes here that Mrs. William C. Brown (Lotta Jewell), so popular as the leading lady at Poll's for a lengthy period, the wife of that representative in Congress, is in Hawaii with her husband, who is a prominent member of the Congressional Committee, which is paying an official visit to the island.

JOHN T. WARDE

"HANDS UP" IN NEW HAVEN

Low Fields' New Revue Opens To-morrow with a Moving Picture Act

NEW HAVEN, Conn. (Special).—New Haven is certainly coming in for its share of premieres this week, the latest being Low Fields' new revue, "Hands Up," for June 5. Edgar Smith wrote the book, Ray Gosse, William Daly, and Cole Porter stand back of the lyrics and music, and William H. Post, together with Frank Smithson, starred the piece. Mr. Fields announces an excellent cast of players, with Maurice and Florence Walmsley underlined. Others include Laurie de France, Ganna Walska, Bobby North, Arthur Aylesworth, Charles Michael, Fay Compton, Harry Coogan, Fannie Brie, Mary Gilmore, Adeleide Mann, and George Hassell. Four male dancers from the Chat Mauriis Garden in New York are billed as the Mauriis Dancing Men.

The production is made up of two acts and twelve scenes. The action of the first scene will appear to the public on the moving picture screen, and will furnish the dramatic effect produced in the lurid moving pictures of the day. The scene will begin the play of the piece, and will show the theft of a valuable necklace from a safe. The recovery of the necklace is treated in eleven scenes in a semi-comic fashion. Of course, Low Fields will appear in the principal role.

Julia Sanderson, Donald Brian, and Joseph Cawthron in "The Girl from Utah," to capacity house May 21, 22.

James R. Hackett presented "The Bannock Mystery" at the Shubert. A report of the first time of this play will be found following Hartford, Conn., date, elsewhere in this issue.

—ED. MIRRO. DANIEL W. DELANO, JR.

MACON, GA.

MACON, Ga. (Special).—Princess: Texas Quartette, May 24-29; pictures, "Lily's Shop Window," May 24; "Runaway," June 1; May 25; "Maggie's Nest," May 26; "On the Night Stage," May 27, 28; "The Diamond from the Sky," May 29.

Palace: James Berardi, splendid tenor, May 24-29; pictures, "The Butterfly," May 24; "Shadows of a Great City," May 25; "He Wanted," May 26; "Who Pays," May 27; "Hans Dawn in a Niche," May 28; "The Goddess," May 29.

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ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—There was a
country store performance at the Family Theater
afternoon May 21, following the regular
matinee, during which gifts were
distributed to members of the audience. Two
song revues were given May 22, one at each
performance. "A Double's Troubles," a
comedy sketch, was the headline attraction
May 24.

North Story has a strenuous role as the cast;
away girl in "The Island of Regeneration,"
which played a week's engagement at the
Family.

A large audience enjoyed the performance of
"The Posy Bed," an operetta, written by Miss
June Gaynor, May 24, at the Y. W. C. A.
by the Junior Girls. Miss Gaynor is the
author of "Bo-Peep," recently presented under
the direction of the Daughters of the American
Revolution. "The Posy Bed" is bouncy and
the music is tuneful.

Baker, Club, and Temple theaters dark. On-
tario Beach opened May 29.

"Bob" Hogan.

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BOSTON

Mayor Curley's "Moral Code" Removes Large Bits of Joy from Play Life

BOSTON, June 8 (Special). — Mayor Curley summoned the theatrical managers and representatives of the New York booking offices to his office last Friday and not from them, agreement to what his Honor terms the "moral code." This code is considered as the most drastic tils of the kind ever undertaken in a large city. The Newark City Council of Mass. has come to it. He said: "The Mayor has taken all the joy out of life with his code. The receipts of business like mine, which is of the burlesque type, will be decreased tremendously."

Mayor Curley's "code" includes eleven paragraphs, the most printable portions of which are:

"All performances shall be confined entirely to the stage of the theater, and no female artist will be permitted to leave the stage and mingle with the audience, either in aisles, seats, or boxes. Exceptions to this rule permitted by order of the Mayor to such acts as Boucini or Legrandine."

"Wearing of one piece union suits in living pictures is prohibited. No performer of either sex shall portray a scene of vice, whether the act of taking a syphilitic injection, the killing of or the cutting of down, or the use in any other manner of done, intended to show the effect of the drug on a human being."

"Portrayal of a moral degenerate, suggestive jokes and songs, especially parodies and music dances are forbidden."

Saturday, 25, the Cort and Wilber closed, the former having had for three weeks a novel farce by Paul Dickey and Charles W. Goddard, "The Last Laugh." When it was first tried in one of the small towns the last act was not satisfactory to the managers, and so Mr. Dickey sat down and wrote a new act in a day. Last week it was decided to change the scene of the action, and the playwrights transferred the action to a doctor's office, a laboratory to his office room, which proved to be a success. The audience welcomed a change after two acts passed among the doctor's electrical machines and surgical instruments. As for "A Pair of Sizes," at the Wilber, it ran twenty-two weeks, and did a good business for a greater part of the time. With these two houses closed there are now only two places in Boston where one may see the legitimate drama, the Castle Square and the Majestic.

At the Castle Square yesterday Mr. Craig put on "A Celebrated Case." It was a continuation of Mr. Craig's to revive this old success of the Union Square Theater, and of the Boston Union. Claims for it will be recalled that in this city, Charles Warren acted the part of Jean Beaupre, and made one of the greatest successes of his career. The melodrama has always drawn well here, and the Castle Square will do a great business this week.

The Lonsdale Players are attracting fine audiences at the Majestic. Yesterday they appeared in "Folly of the Circus," with Florence Martin as "stock star." Miss Martin is well known to our playgoers, for she was at the Cort Theater earlier in the season, acting Peg in "Peg o' My Heart" for several months. The actors at the Majestic are well coached, and it must be a pleasure to the visiting star to have such excellent support. Last week Amy Ricard received most flattering notices from all the papers, and the standard that Mr. Lonsdale has set for his company seems likely to be maintained.

The policy of the Union Theater of showing pictures accompanied by music by the pianoforte proved a saving grace, the house being filled in the lower portions of the night. After 8 o'clock the spectators must go to the entertainment, which is over three hours long, and as Mrs. Nichols's musicale plays during that time, the spectator certainly gets his money's worth.

Friday evening, if pleasant, will see from fourteen to twenty thousand people in the stadium when "Siegfried" will be sung by a cast that includes some of the most famous singers.

J. B. CLAPP.

CHICAGO

"The Lady in Red" Leads the Play Procession — Church Fight Against Theaters Lost

CHICAGO, June 8 (Special). — "The Lady in Red" is by consensus the best play in town. It continues to fill the Princess, and everybody who can purchase is whistling its catchy airs. No announcement is made as to the length of the stay of the lady, but continued crowded houses indicate that the welcome is still on.

Miss Anglin opened in "Beverly's Balance" at the Grand Opera House Sunday night before a house filled from orchestra to the last row in the comtest circle.

"All Over Town" was seen here for the first time at the Garrick Sunday night. It starts in a winter.

This is the third week of "Peg o' My Heart" at the Cort. "Alone Came Ruth" is in its sixth week at the Olympic.

An ordinance prohibiting the location of theaters within 200 feet of a church has been held invalid by Judge Honore in the Circuit Court. As a result, playhouses, circuses, movie theaters, and other amusement enterprises may now locate in the same block or even next door to any church in Chicago. The issuance of the permit terminates a year's fight against the theater by Hyde Park churches. Members of the Hyde Park Presbyterian Church raised the strongest opposition to the playhouse.

The church and the new theater are located in the same block. The church people abandoned a proposition to appeal the case when the city failed to give an indemnity bond to secure the city against possible damages in the event of a fire.

Mayor Thompson told the representatives of the church he would withdraw his opposition to the license if they would give a sufficiently large bond. They refused to do so.

Paul Armstrong has had a relapse. Harry Fox, who is with "Dancing Around" at the Garrick, Chicago, is recovering from a recent operation performed at the Wesley Hospital. Mildred Wood of Maley and Woods, is recovering from an operation performed by Dr. Thorok, and Bernard of the Orr Stock company, is at the American Hospital, but is doing very well.

Mr. Carl Apollo, of the Apollo Trio, injured his arm while practicing. Mrs. Halley Clement, who was recently with the Shepherds of the Hills, is at the American Hospital, where she was operated upon by Dr. Max Thorok. Dora Gossard, wife of one of the team of Gossard and Lomax, came from New York to Chicago in order to have an operation performed by Dr. Max Thorok. Hazel Addis of Addis and Conford has been operated upon for appendicitis. Chair Matthews, little son of J. C. Matthews, Chicago, representative of the Pantages' Circuit, is quite ill.

The Chicago Volunteer Home Guards is a new non-political, non-sectarian organization for the

of Chicago, which will aim to cultivate the patriotic and make more manifest the religious spirit of leading citizens. J. C. Matthews, booking manager of the Pantages' Circuit, and A. Bristol, theatrical lawyer, are among the directors.

The Chicago Little Theater company, touring in the "Indian Women" of Serepides, are still creating a sensation wherever they appear. They are receiving the appreciation that they so richly deserve for their untiring efforts in the cause of peace and art.

The next Morisco production to be shown on a Chicago stage will be Louis K. Anspacher's new drama, "The Unchaste Woman," in which Christine Norman and Emily Stevens will have the chief roles.

PHILADELPHIA

An Atlantic City Premieres the Only New Play in the Quaker City

PHILADELPHIA, June 8 (Special). — With the exception of another "first night," there is nothing of interest to report in Philadelphia's theatrical circles. At the Adrienne there was a new musical comedy, "The Queen," in which is a much better play. "The Miracle Man," once a new attraction, "The Curse of Hearts," a crook play by Martha Morton. Like most "crook" plays, its interest lies in the improbability of the situations, while the characters are sufficiently real to create an impression of reality and an illusion of probability. The play was a premiere at Atlantic City May 17 and was fully noticed in THE Mirror of May 20.

The Mirror of May 19 contained an item to the effect that "Find the Woman" was produced at the Lyric Theater, in this city, on May 18. This was an error, due to the fact that the play was imported from the date mentioned. It was not until May 20, "Find the Woman" did not reach THE Mirror until the date of publication, which was the day after the production. J. B. COHEN, JR.

SAN FRANCISCO

SAN FRANCISCO (Special). — John Drew is now in his second week (May 24) at the Columbia in "Hammer." Business satisfactory. Following Mr. Drew Maude Adams with her early comedy, "Quality Street." "The Alchemist" was opened and will now run its eighth week in "The Old" and "The Bill." "The Bill" was a star cast in "The Park." Miss Cort has a star cast in "Revive." She opened May 24 to a capacity house. She is here one week, and the house has been sold out in advance. With her are the Russian Ballets and a symphony orchestra.

Boston Symphony Orchestra closed at the Boston May 26. House's Band followed.

The Orpheum has Carter De Haven and wife, the great chimpanzee, Four Amazons, Chapman and Annie, Harris and Marion, Gertrude Long, Bert Leslie company, Louise Galloway and company.

The Empress has a strong bill, including Roland West's company, Joe Vinton, the Kennebunks, Charles Richards, Major Maitland, Potter and Brown, and motion pictures.

Paramount's short Westerns, of the Alameda fame: "The Garden of the Gods," Jackson and Barker, Florence Madson and company, Bill Morrison, and a Charlie Chaplin Keystone picture.

The Wurlitzer offered Del Lawrence Stock company in "Alas Jimmy Valentine."

"Rip Van Winkle" was performed on top of Mt. Tamalpais May 28, but the rain dampened the performance. Gravilla Barker's "Priscilla" was given by the girls of the San Francisco High School May 21.

The memorial service of the late Charles Frohman, held at the Temple Emanuel at the very hour services were held in New York, was most impressive.

Saturday, July 17, has been appointed by the management as Liberty Bell Day. The Philadelphia and Cornell orchestras will allow the historic relic to have individual performances July 17, following patriotic exercises. Numerous cities will have their bell, and it is scheduled to be exhibited at 100 cities en route.

One of the most unique theatrical performances ever given on the Coast was recorded in Oakland, when the deaf mutes of the State for the Deaf and Blind in Berkeley gave "Rip Van Winkle" in pantomime. In addition to the play several vocal interpolations were rendered by blind pupils.

M. M. Garner has put the bells of the San Joaquin Village in glass cases in their ballyhoo stunts. That prevents pneumonia, and makes for comfort without hiding the master's charms.

About June 1, the Fins, a social organization of people engaged in the amusement business, will open their new club room in the Dunne Building, San Francisco.

A. T. BARNETT.

MANAGER NINETEEN YEARS OLD

LAURENCE, MASS. (Special). — A. W. Macaulay, formerly of the Boston circuit, Roxbury, Mass., has taken charge of the Victoria here, and is making the good.

He is one of the roughest theatrical managers in the State. Macaulay, 69, is a man, but he is more than makes up in ability what he lacks in years.

Macaulay has put the bells of the San Joaquin Village in glass cases in their ballyhoo stunts. That prevents pneumonia, and makes for comfort without hiding the master's charms.

Macaulay, 69, and Manager Macaulay had the hearty co-operation of the Lawrence branch of the Massachusetts Suffrage Association. Several members of the association acted as ushers.

Among the features booked for the Victoria are: "As I Do," "The Impersonator," "The Clemenceau Case," "The Pit," "The Lily of Poverty," "Flat," "Granstar," "Wildfire," and "Bonhak." "The Diamond from the Sky" June 4, 5.

Good progress is being made on the new City Theater, being erected on the site of the old Nickel by Rooney and Demara. Opening, probably, Labor Day. All the theaters report good business, and are looking forward to a successful summer.

MATTHEW C. O'BRIEN.

CINCINNATI

CINCINNATI (Special). — Cincinnati is now given over entirely to summer amusements, with all the outdoor places open for the season. Summer vaudeville at Keith's and feature films at all the downtown theaters that are not closed until September.

Summer vaudeville at Keith's means five acts of summer vaudeville at 10 and 20 cents, preceded by an hour of pictures. Three shows a day are given with the exception of Saturday and Sunday, when four are given.

On June 25 the bill will consist of Harry Faess and Henriette, Byron dancers and headliners; Lovry and Cahill, Morris and Maxfield, Harry Baumer, and Cabaret's Dancers. Business has held up well so far since the close of the regular season, and indications are that the summer will be as successful as last year, which was eminently so.

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The London Lasses' 1915 program May 20 with "London Girl" by Harry Morris, and "The London Girl" by Harry Morris.

Cast includes Ada Lewis, Helen Lowell, Anna Alexander, George Schell, William Morris, Ruth Hopkins, Julia Ralph and others.

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BALTIMORE
"Tech Students Rehearse a Play—'Erminie'
Comes Back—Personal Notes

BALTIMORE, June 1 (Special).—The Aborn forces brought forth that old war horse of comic operas, "Erminie," as the sixth week's offering of their season at Ford's. It was a surprisingly good revival in every respect, so much so that the audiences not only waxed enthusiastic, but as the week progressed they increased in size, several of the performances being sung to the largest houses which have greeted this organization since their production of "The Chocolate Soldier" during the first week of the season. The revival had the advantage of being splendidly interpreted by one of the best all-round casts the Aborn management has gathered thus far. Estelle Wentworth is, without doubt, one of the most finished and thoroughly schooled singers we have heard this season. Forrest Huff and Fritz Von Busing are two other artists whose work is really distinctive. Albert Parr, too, can claim credit for some unusually good vocal work, and an exceedingly pleasing performance. Tillie Salinger and Phil Branson each contributed much to the success of the revival. The work of the chorus was good. This week, "The Fortune Teller," with one of the strongest casts available.

Rehearsals are being held nightly by the students of the Dramatic Institute for their production of "The Fortune Hunter," which will be given at Alhambra June 11. The work of two or three of the students promises to furnish quite a few surprises.

Harry Meyers, who has just closed a very successful season with Lasky's Redheads, is back in town for a few weeks, visiting his mother and sister. He has received an offer from one of the prominent film companies to do screen work during the summer. He has had a long and arduous season, and is considering the advisability of taking a much-needed rest.

Tunis F. Dean, the popular manager of the Academy, is at present in Atlantic City as the guest of Mr. Samuel F. Nixon. Mr. Dean can afford to take a few days off, as he was out at the Preakness track, in one race, about \$4,000.

The Hippodrome and New Theatre continue to feature the best film productions obtainable, and with the added attraction of unusually good orchestras, they are crowded at every performance. The Garden's vaudeville season promises to continue throughout the summer.

I. B. Kems.

HACKETT'S FIRST AS PRODUCER
"The Bannock Mystery" Crammed with Frantic
Climaxes and Shuddering Thrills

HARTFORD, CONN. (Special).—"The Bannock Mystery" was produced by James K. Hackett for the first time on any stage at Parson's Theater, Hartford, Conn., May 24-25.

"The Bannock Mystery" is taken from Arthur B. Reeve's famous stories, and was dramatized by Brandon Tynan. Although it is hard to agree with the dramatic critic of the Hartford Courant that it is one of the three or four best plays ever written, it does not deserve a very high classification. It would be next to an impossibility to give a complete outline of the plot. There are no compromises between twists and after climaxes and a thrill every three minutes. Craig Kennedy is something of a wonder; he can tell one's thoughts by having one sit in a certain chair, and many of his devices would make a wizard astound. The villain in the play are numerous and desperate: murder appears to be their favorite amusement, and they hesitate at nothing. The brave Mr. Kennedy is not fearful of them. He prances into a room containing an half-dozen murderers and other scurvy of that type. He even takes deadly poison, and temporarily kills himself in order to test the antidote. Another leading character in the play is Gitano, who wanders throughout the last three acts, singing in a low voice. His father, the wicked millionaire Bannock, conspires against him, but he is under the impression that the half-witted boy is a nephew. Dr. Paul Clancy, alias Dr. Kiley, is a scientific murderer, blackmailer, etc.; Hank Roberts, although the father of the heroine, is something of a desegard, but later loses the error of his ways. Villains of every type abound in the play. The scenes are fairly effective, especially the second and last; the former is in an inn, and the latter in a kitchen in the Bannock home. The first act is laid in Kennedy's laboratory in New York, and the last three are in Texas, near the Mexican border.

Norman Trevor is fairly impressive as Kennedy. Katherine La Salle takes the part of Bess, daughter of near-villain Roberts; she does quite well, but it is unfortunate that she should pronounce word "shend," suicide "shooside," and other words, especially those beginning with a, in the same way. Joseph Brennan does his best as Hank Roberts, but his part is impossible, and acts in an absurdly melodramatic fashion: it is unfair to blame Mortimer Martin for making a caricature of Dr. Paul Clancy; the part is an absurdity, and the ones which fall to the lot of William Eville and George Mack were worse; Stephen Wright did good work as Bannock, and Grace Rea was satisfactory in a part which gave little opportunity. The other characters were well taken. James K. Hackett was present in Hartford, and it is understood that changes will be made. Attitudes rather small.

SEYMOUR WENTZEE SMITH.

INDIANAPOLIS

INDIANAPOLIS (Special).—The Shubert Murat, practically closed since April 1, with a return engagement of "High Jinks" for a half-week early in May, as the only regular attractions since that time, was again ablaze with light for the last time this season May 24-25, when four large audiences, among the largest of the entire season, responded joyously to Joseph Santini in "All Over Town," the popular young star, who made such a splendid and lasting impression by his excellent work in the Murat Stock company summer of 1911. Congratulations to Mr. Santini for the book, written by himself, which is clean, pleasant, and rich in good comedy. The lyrics are by Harry D. Smith, and the haunting, tuneful music by Silvio Heis. The distinctive dancing of the star, also that of Beatrice Allen, Ruth Randall, Marie Flynn, Richard Tabor, and Johnny Boyle, the fun furnished in large doses by Walter Jones, Roy Atwell, and Lillian Lee, the brilliant playing of Marconi, and the pronounced hit of Little Marie Callahan as Charles Chaplin in the Chaplin number, and many other features, combined to make it one of the most pleasant musical comedies of the season.

Keith's has offered some good bills in the past month, with such well-known headliners as Mrs. Leslie Carter, in a condensed version of "Ziegfeld"; Irene Franklin and Burton Green,

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Evelyn Nesbit and Jack Clifford, Long Tack Sam, and others. Keith's opened with Summer vaudeville, three performances daily, May 24, and so far big business has been the rule. Three other houses, English's, the Lyric, and the Colonial, are offering popular vaudeville, and these, with the numerous picture shows, will be the extent of our Summer amusement.

The Shriners gave their last theater party of the season at "All Over Town" May 24, a capacity audience adding to the variety of the occasion. Forty drivers of cars entered in the big Showboat Race May 25, were guests of Charlie Sedgwick, a head official of the Shriners.

Florence Webster, a head official of the Shriners, was a guest of this city, who replaced Ina Claire in "Lady Luck." spent a short time with her parents, Mr. and Mrs. Webster, between engagements the middle of April, and is now playing leads in musical stock in Halligan, N. Y.

Louise Chesser Hale, the well-known writer and actress, who spent two weeks with her mother, Mrs. L. M. Chesser, at the Chalfant, returned to New York May 20.

PEARL KIRKWOOD.

JERSEY CITY AND HOBOKEN
Jersey City, N. J. (Special).—The Shubert Murat, which was all Irish, to crowded houses. Mr. and Mrs. Mark Murphy headed the list, and their act was as good as ever. Jim Donovan and Miss Lee have a good sketch of a bunch of variety. William O'Clare and his Shamrock Girls had a clever comedy-singing sketch. Louise Ashurst had pleasing Irish ballads, Emmet and Emmet in a pathetic Irish sketch. Mike and Pat Wood were Irish athletes. Orchestra Leader Ed. O'Keefe supplied Irish selections for the pictures. The Orpheum is crowded all the time; first-run pictures are shown.

The Empire, Hoboken, reopened for one week, May 21-June 8, with Poly Band's One-Ring Circus.

Manager Frank E. Henderson will overhaul the Majestic and the Academy of Music during the Summer season. The Academy season of burlesque will open early in August, and the Majestic combination season is set to open Labor Day.

Manager Ed. Cadogan, of the Bon Ton, has assumed the management of two airdromes, the Bergen and the Oakland. Pictures only.

The entire front and lobby of Keith's was decorated in green for Irish week, May 24-25, and even Manager Pat Garvin displayed a shamrock in his lapel. On the bill Maurice Freeman and company, Kirk and Peary, the Baylies, Tom Waters and Helen Lovraine.

The Moving Picture Men's Association made

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A last case as to Sunday opening May 25. Three managers were arrested for attempting to open, they were held and held for further action. The outcome will be awaited with concern by all movie men here.

John Prokover, who has been connected with the Keith interests for over eighteen years, and who has been director of Keith's here for ten years (when the late Colonel John W. Holmes sold the property to Keith and Prokover), has been confined to his home by a severe sickness for the past fifteen days.

May 24, Jersey City Lodge of Elks purchased a \$25,000 plot (75 x 100) on the fashionable Boulevard, one block from the Summit Avenue station, and will proceed at once to erect a \$100,000 club house.

WALTER C. SMITH.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC
 ADAMS, Maude (Chas. Frohman): *Prisco* 31-June 5.
 Oakland 7-8, San Jose 10.
 Stockton 11. *Prisco* 12.
 ALONG Came Ruth (Henry W. Morris): *Chico*, April 25—indef.
 ANGLIN, Margaret (James Sheppard): *Chico*, May 30—indef.
 BARKER, Granville: N.Y.C.
 BURKE, Billie (Chas. Frohman): *Seattle* 31-June 2.
 Portland 3-5. *Prisco* 7-19.
 CAMPBELL, Mrs.: Minneapolis 31-June 5.
 CELEBRATED Case (Chas. Frohman; David Belasco): N.Y.C. April 7-June 5.
 CIVILIAN Players: *Alma*, In.
 J. Grinnell 5, Fairfield 4.
 St. Paul 5, Springfield 5.
 N. D. Yankee 5. Sioux City, Ia. 9. Emporia, Kan.
 10-12. Springfield, Ill. 14.
 Case Guardsmen, Mo. 16, 17.
 DREW, John (Chas. Frohman): *Oakland* 31-June 5.
 San Jose 5. *Stockton* 4.
 Fresno 5. Los Angeles 7-12.
 EVERYWOMAN (Henry W. Sayre): *Miles City*, Mont.
 2. *Albuquerque* N. M. 3. *Fort*
 4. *Crowfoot*, Minn. 5.
Winnipeg, Man. 6. Can. 7-12.
 St. Paul 13-18.
 EXPRESSION (Wm. Elliott): N.Y.C. Oct. 27-June 5.
 FERGUSON, Elsie (Chas. Frohman): St. Paul 31-June 5. Seattle 10-12.
 FULL House (H. H. Frazee): N.Y.C. May 10—indef.
 GRIMM, Ben. Players (L. M. Goodstadt): St. Louis, Mo.
 2. East St. Louis, Ill. 3. St. M. Carroll 4. Madison, Wis. 5.
 GREEN, Ben. Players (L. M. Goodstadt): *Pennsauken* 3. *Sleevy Hollow*, N.J. 4.
 HELP WANTED (Ladd and Baffrey): *Calumet*, Mich. 2.
 Hancock 3. *Iskamden* 4. *Ed-*
canada 5.
 IRISH Theater Co.: N.Y.C. 1—indef.
 IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.
 LAMIN' Gambol: N.Y.C. 4, 5.
 MANN, Louis (Meers, Shubert): N.Y.C. April 5—indef.
 NATURAL Law (John Cort): N.Y.C. April 8—indef.
 OMAR the Tentmaker (Tully and Buckland): *Albany*, N.Y.
 3. *Corvallis* 3. *Sacramento* 3. *Ashe-*
menta 2. *Asbury Park* 3. *Re-*
no 4. *St. Paul* 5. *Minneapolis* 5. *Min-*
neapolis 6. *Sioux City* 5. *Omaha* 6.
 ON Trial (Cohan and Harris): N.Y.C. Oct. 18—indef.
 PEG o' My Heart (Oliver Morosco): *Chico*, May 16—indef.
 SHERIFF'S Call: *New Lon-*
 don, Wis. 2. *Stevens Point*
 4. *Pittsville* 5.
 SHE'S in Again (Ned Wayburn): N.Y.C. 17—indef.
 SINNERS (Wm. A. Brady): N.Y.C. Jan. 1—indef.
 THREE of Hearts (Meers, Shubert): *Phila.* May 24-June 5.
 TRILBY (Joseph Brooks): N.Y.C. April 3-June 5.
 TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 4—indef.
 UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.
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 Pfeifer.
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 Stevens.
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 HAMILTON, Ont., Can.: Tom-
 ples.
 HARTFORD, Conn.: Poll's.
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 ers.
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 MINNEAPOLIS: Bainbridge
 Players.
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 MONTREAL: His Majesty's.
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 Majestic.
 MT. VERNON, N. Y.: West-
 coaster.
 NEWARK, N. J.: Orpheum.
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 ternational.
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 OREGON: *Alhambra*, Portland.
 OTTAWA, Ont., Can.: Domini-
 on.
 PHOENIX, Ill.: Hippodrome.
 PRINCE ALBERT, N. J.: Majes-
 tic.
 PHILADELPHIA: Walnut Street.
 PORTLAND, Me.: Jefferson.
 PORTLAND, Ore.: Keith's.
 PROV. R. I.: Alhambra.
 ROCHESTER, N. Y.: Manhat-
 tan Players.
 SAN DIEGO: Empress.
 SAN DIEGO: Mexican.
 SAN FRANCISCO: Warwam.
 SCRANTON, Pa.: New Acad-
 emy.
 SIOUX CITY, Ia.: Princess.
 SIOUX CITY, S. D.: Or-
 pheneum.
 SOMERVILLE, Mass.: Som-
 merville.
 SPOKANE: Empress.
 SPRINGFIELD, Mass.: Corse
 P.
 SPRINGFIELD, O.: New Sun.
 STAMFORD, Conn.: Stamford.
 ST. CLOUD, Minn.: Victoria.
 ST. JOSEPH, Mo.: Alldome.
 ST. LOUIS: Park.
 ST. LOUIS: Shenandoah.
 ST. PAUL: Shubert.
 SYRACUSE, N. Y.: Empire
 Players.
 TAMPA, Fla.: Tampa.
 TOPKA, Kan.: Novelty.
 TORONTO: Phillips-Shaw.
 TORONTO: Percy Haswell.
 UNION HILL, N. J.: Hudson.
 UTICA, N. Y.: Majestic.
 VANCOUVER, B. C.: Empress.
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 son.

MEW
 Bell, Paul, Ed. Baker, Edwin Brandt, Clegg, W. H. D., Walter Clurton, Chas. D. Clark, Alfred Cross, Dempsey, Clifford, Ellis, Bob, Fauer, Dan, Gudeman, Frank, Gordon Gunnison.

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 Hinesey, Jack, Chas. Richie, Walter Ryder, Willard Reynolds, Jack Rosen.
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in "A MODERN EVE"

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in "TRILBY"

HARRY DODD

"The June Bug" . In "Daddy Long Legs"

CHARLES WALDRON

in "DADDY LONG-LEGS"

MILTON SILLS

in "THE LAW OF THE LAND"

VAUDEVILLE

FREDERICK JAMES SMITH—Editor

The Summer Season Gets Under Way

Miss Gordon makes a brief appearance during Mr. Wilson's turn. The comedian is making a few pointed remarks about Miss Gordon's decolette gown when the star suddenly appears, carrying her two Pomeranian dogs. Wilson drops his hat and cane and pauses. Of course, the effect is aimed at being impromptu. But, honestly, Miss Gordon cheapens her own work by attempting anything of this kind.

Bessie Clayton returned, too, "inspired by the spirit of the dance and aided by the tout ensemble," to quote the dancer herself.

Miss Clayton wins plenty of applause but, to us, there's nothing of prettiness or grace about her gymnastic and physical evolutions. A syncopated clog dance on one's toes, for instance, isn't quite ethereal. Dancing is nothing if not imaginative, beautiful and graceful.

Hans Kronold Plays

Hans Kronold, the cellist, was another artist to return to Broadway. We were a bit disappointed in Mr. Kronold. His playing revealed a careless touch and a lack of the tonal quality and feeling he displayed when he opened in the varieties. Mr. Kronold's best number was an interpretation of "I Hear You Call-

Voe broke in at the Fifth Avenue theater. The playlet deals with the furnishing of munitions of war to combatants by Americans. It has been much discussed but, we believe, this is the first time it has been treated dramatically.

"Dum-Dums" is in two scenes. The first takes place in the office of an American firearms manufacturer, the second near a Continental battlefield. The head of the firm discharges his chief secretary because she expresses an opinion against the sending of bullets abroad and also because she has won the love of his son. The boy refuses to accept his father's command and he is cast off. The second scene finds the young woman and the boy, now married, as war nurses. The father—at the front on business—chances to the spot. The son is shot—not seriously it proves—by one of his father's American-made bullets. The father sees the evil of his ways and the dramatic moral is driven home.

Miss Voe is supported by Martin Alsop as the father and Stapleton Kent in the role of the son. There are electrical effects, too, of a floating Zeppelin and a wireless station.

At the Royal we found Victor Morley entertaining the Bronx in "The Regular Army Man," based on Channing Pollock and Renold Wolf's "My Best Girl."

Morley plays Dick Brown, a monocled and wealthy youth who enlists as a private in order to be near the colonel's daughter. Result—comic situations, such as cross-fire repartee about beans for breakfast, lunch and dinner and a moment when Dick appears for morning drill in pajamas. Finally Brown displays his courage by punching a brutal sergeant and buys his discharge, everything ending happily.

Leahine, Seattle.

MISS SADIE BURT.
Her Appealing Personality Is an Admirable Poll for
George Whiting.

THESE are dull days in the variety theaters. New productions are few and far between and even a tour of the junior varieties failed to disclose very much of particular note.

The Reporter and the Boudoir

Kitty Gordon returned to the Palace in Jack Lait's sketch, "Alma's Return," with its rosy and—or—cosy boudoir as a background. Miss Gordon plays an ex-actress who tries to "put over" a newspaper story in a big daily. The press story is planted, the star reporter forces his way into the ex-star's boudoir and demands the facts. She pleads—begs—weeps. The story must be stopped—but incidentally she lets fall a few added facts. The reporter refuses to stop the scandal and rushes away. Then the ex-actress hurries to the phone and gleefully calls up her imaginative press agent. But the newspaper man craftily tip-toes back and overhears the enlightening message.

There is another scene—for no reason at all—in which Miss Gordon does a single, vocalizing "There's a Spark of Love Still Burning." Or rather, two pluggers, a man and a young woman, sing the plaint from an upper box.

We've already expressed our view of Miss Gordon and her vehicle. It is really a cheap and tawdry little sketch. And Miss Gordon's feigned emotionalism wouldn't have fooled a deaf, dumb and blind reporter. Incidentally, the reporter is both an impossible and annoying individual. No newspaper man ever existed in the least like him.

Jack Wilson and His Comedy

Jack Wilson introduced his blackface comedy turn, assisted by Franklyn Batie. Mr. Wilson has a field all his own in vaudeville, presenting a more or less impromptu burlesque of preceding turns. Wide latitude seems to be given the comedian, who unfortunately displays a continually growing tendency to be broad and even vulgar.



Moffett Studio, Chicago, Ill.
MISS TRIXIE FRIGANZA,
Making Her Return to the Palace This Week.

ing Me." He had admirable accompaniment in William A. Parsons' sympathetic and even brilliant playing. Mr. Parsons is apparently a pianist of unusual skill.

Johnny Dooley and Yvette Rigel follow each other upon the stage after the manner of a generation of "two-acts." "I've been following that girl for fifteen years," confides Dooley, "but she hasn't noticed me yet." Then ensue patter and song. Dooley contributes an imitation of Bert Fitzgibbon—our idea of the acme of unnecessary imitation—tells a variation of the pea-roll-off-my-knife story, participates in a number of comedy falls and finally does a Scotch number in abbreviated kilts.

Du Calion is an amusing English novelty performer, balancing on the top of an unsupported ladder resting upon a small platform. During the course of his equilibrium, Du Calion presents a rapid-fire routine of typically British musical hall patter.

Madge Voe in "Dum-Dums"

Another phase of the Great War is presented in "Dum-Dums," Jerome Wilson's sketch which Madge



Schreiber, Scranton, Pa.
MISS MAUD EARL,
Appearing with Fletcher Norton in a
Costume Dancing Specialty.

Victor Morley as a Comic Soldier

Morley is aided by a masculine chorus of eight, slightly disguised as khaki-clad soldiers. Morley himself has real possibilities. He's along the crisp English lines of Clifton Crawford—playing briskly and with humor. "A Regular Army Man" has plenty of tried and true lines afoot involving soup and other staple subjects of libretti.

While his vehicle will hardly stand a rigorous campaign, Morley himself is a regular.

Orville Stamm, modestly billed as "the boy Hercules," was also at the Royal. Stamm, who looks to be in his twenties, first presents a series of physical culture tableaux. In other words, he flicks his shoulder blades in and out of place and undulates his biceps while posing before velvet hanging curtains with the spotlight centered upon him. Then he utilizes the full stage and plays the violin with a bulldog hanging in a miniature harness from his bowing arm. Next he sings with a piano resting upon his chest and knees, while he maintains a backward pose about a foot from the floor.

We know of several vocalists we'd like to have attempt this stunt.

"They are brother and sister," confided the Royal programme of Al and Fanny Stedman. This domestic secret was told along with the information that the two did "a little bit of everything in fifteen minutes." The Stedmans' turn is in the usual comedy piano specialty vein. These acts blossom in huge proportions in the junior varieties. Anyway, the Stedmans do a song called "The Frog and the Whippoorwill," which sounds like Whiting and Burt's "The Mosquito and the Bullfrog," an imitation of Petrucci's parrot number, and a burlesque molodrake bit. Then for an encore speech, Al Stedman comes out to say that "Miss Stedman has been taken very suddenly with—a large glass of beer." This was the final note of domesticity about the sketch.

Remember the old days—not so long ago, either—when the big time variety performer took his bow and graphically measured the height of a glass of beer? Yes, vaudeville is marching on. Drop in to the junior varieties and realize it vividly.

VAUDEVILLE GOSSIP

Sophie Tucker's father died at his home in Hartford, Conn., on May 24. Miss Tucker hurried home from Chicago, where she was preparing to start for an Australian tour.

The Morgan dancers are to play twenty-five weeks over the Orpheum time.

Helen Stewart, an actress, and Harold B. Woolf, a vaudeville player, were married in Jersey City on May 30.

Leon M. Lion is to revive Edgar Allan Woolf's sketch, "The Woman Who Wants," in London. Mr. Lion presented the playlet in England some seasons ago.

Charles M. Stuart and Dixie O'Neil, who have been dancing at Pabst Harlow for fourteen weeks, open in vaudeville in the Fall. They will begin a season at the Hampton Hotel, Albany, in a tabloid revue on June 1. They open at the Rudolph Hotel, Atlantic City, on July 4, with an early vaudeville opening to follow.

Miss Pauline Donada, who was with Oscar Hammerstein during his first season at the Manhattan, will be at the Palace at an early date. Alf T. Wilton is the booking representative.

Frankie Heath and George Perry have formed a vaudeville partnership. They are breaking in their new material out of town and come to the Brooklyn Bushwick on June 14.

Grace Cameron, the Dolly Dimples of the original "Piff, Paff, Pouf," with Eddie Foy, will shortly be seen in the two-a-day in a special specialty, booked by Alf T. Wilton.

Trizie Friganza is leaving vaudeville to appear in the new Ned Wayburn revue.

THE CHICAGO BILLS

CHICAGO (Special).—Beatrice Herford was a delightful feature of the Majestic bill last week in her delicious monologues. The Fashion Show attracted attention, Ray Samuels ragged effectively, while Robert Emmet Keane and Muriel Window presented their "two-act."

Blanche Ring headlined the Palace Music Hall bill in "Oh, Papa," aided by Charles J. Winkler, Nellie Filmor, and others. Conroy and Le Marie presented "The New Physician." Charlotte Greenwood and Sidney Grant offered a novelty specialty. J. C. Nugent, assisted by Julie Ford, introduced "The Squarer." A. C. WILKIN.

LAURETTE TAYLOR GETS VAUDEVILLE OFFER, BUT THUS FAR DECLINES

Wilton Lackaye and Frank McIntyre Preparing to Enter the Varieties—Mary Garden for Two-a-Day

BY WALTER J. KINGSLEY

MUST theatrical biography always be bungcombe? I defy any reader of this column to find any narrative of the life of any player or playwright that is not a tissue of misrepresentation. The thumb-nail sketch of a dramatist published in a monthly theatrical paper for June is an excellent example of covering up the truth because a man is ashamed of his humble beginnings. If the editor would look back through his files to an issue published four years ago and would read the dramatist's own story of his struggles, he would get the approximate truth. Since then the writer has achieved success, and has created a fictional youth for himself.

In reply to Kitty Gordon's hurry-up call for a good war sketch in which she could sing without forcing the issue, no less than two hundred manuscripts were received in four days. Charles Felley, of the Orpheum staff, is reading the playlets carefully in the hopes of finding another "War Brides" among them.

When Emma Calve sang "The Star-Spangled Banner" at the Palace on Decoration Day, she aroused her audience to a tremendous pitch of enthusiasm.

The Fashion Show continues to be the biggest hit among the new acts of the season. The girls are playing at Grand Rapids this week; next week they will spend in travel en route to the Exposition. They will remain on the Coast one month, returning to the Atlantic Seaboard for a tour of the Summer resort theaters. May Tully has already begun preparations for the Fall Fashion Show, which will profit by her experience in the Spring display.

The Keith houses are starting a new crusade against bad language on the stage. "Gucker" is now on the condemned list and, at the request of the clergy, the name of God will not be used in any act whatever. "Damn," "hell" and the like are strictly barred.

Over at Palisades Park there's a magician called Prince Ismail, who, working close up

to his audience and with no expensive apparatus, does remarkably fine illusions. I like his needle trick better than Houdini's, and levitation has never been better done. When you consider the conditions under which Prince Ismail works and the fact that the spectators are within arm's length, his illusions are masterly.

Wilton Lackaye will soon be with us again in vaudeville. The star of "Trilby" is a draw in the two-a-day.

Nazimova is offered \$30,000 cash to do two motion pictures in Los Angeles.

Raina Davies has left vaudeville for the movies, and is being featured in George W. Lederer's production of "Sunday." Miss Davies screens beautifully, and is sure to become a great favorite with the film fans. Between pictures she will play Keith vaudeville dates.

Frank McIntyre is on the verge of doing a vaudeville act.

Laurette Taylor has been offered a fabulous sum for a few weeks in vaudeville, but thus far has refused.

J. E. Dodson is threatened with a vaudeville engagement. If his health permits him to enter the two-a-day, vaudeville is assured of an artistic triumph. He is one of the great artists of the contemporary stage.

Madame Schuman-Heink's salary is staggering; but, all the same, she will be a Palace star during the Summer.

Mary Garden will make her vaudeville debut at the Palace upon her return from abroad.

Edna May promises that if she ever returns to the stage, her first engagement will be at the Palace Theater.

R. F. Albee's stand against the booking of notorious men and women in vaudeville has won him unanimous praise from the editorial writers.



CLIFTON WEBB,

Showing His Own Dancing Specialty in the Varieties.

which include a vivid imitation of Nazimova.

Fred V. Bowers is resting at his farm at Bed Bank, N. J., after a strenuous Orpheum season. Bowers is devoting his time to the cultivation of butterflies and building, preparatory in spending in a week or two for a tour of the beach houses.

Loney Vermilion Haskell, late everything extraordinary at Hammerstein's Victoria, took the place of one of the principals of "The Orange Factor" at the Fifth Avenue Theater the other day. The fruit packer, quite unexpectedly, and Haskell, who has been managing the act, volunteered. And he got away with it!

Mrs. Elizabeth Wright, mother of George Wright, of Wright and Dietrich, died on May 30 at the Wright home in Kearny, N. J.

Gerald Griffin has returned from a tour of England in "Other People's Money." Mr. Griffin is going to spend the Summer in Maine and forget all about playing the ails in war time.

The Campbell Sisters have received their Orpheum routing, which carries them to December. They will close in New Orleans at Christmas time.

The Campbell Sisters broke in their new act at the Bushwick Theater last week and were very well received.

Fritzi Brunetta, a leading woman of the Universal Company, is likely to be soon seen in vaudeville. Miss Brunetta, who is twenty years of age, has been appearing on the screen for six years, having been seen in leading roles under the Imp, Victor, and Kriterion banners. She is now stationed at Hollywood, Cal. Her work on the screen is said to have attracted an offer from a prominent legitimate manager, but it is likely that, as soon as her Universal contracts permit, Miss Brunetta will be seen in the two-a-day.

Swan Wood is to appear in vaudeville at the head of an elaborate dancing act. She will be assisted in her "Ballet Diversionment" by Florence Burns, Jessie James, and six members of the Metropolitan Opera House ballet.

Maud Hall Macy is planning to return to vaudeville after a two years' retirement. Miss Macy has secured a new comedy playlet, "Mary Ann Butts In," which she anticipates will prove as popular as her best known variety vehicle, "The Magpie and the Jay."

Howard Thurston opened in Waterbury, Conn., on Monday for a tour of the Fall time. Mr. Thurston is presenting a novelty, called "A Mile a Minute," illustrating the automobile-express train race scenes from "The Honeymoon Express." Mr. Thurston is supported by a cast of eight, including George F. Harris. Alf T. Wilton is directing the tour.

COMING HEADLINERS

Week of June 7.—Bushwick, Lydia Barry, Howard Estabrook, Van and Schenck; Prospect, Irene Franklin and Burton Green, Kenneth Casey, Fred Brighton, Brice and King, Billy McElroy, Misses Campbell, Henderson, Bush Boyz, Trizie Friganza.

Week of June 14.—New Brighton, Grace La Rue, Conroy and Le Marie, Burr and Hope; Henderson, Morgan Dancers; Bushwick, Van and Schenck, Douglas Fairbanks and company.

BROKER
WANTED IMMEDIATELY
Several clean emotional dramatic sketches for prominent players
LAURA D. WILCK
LONGACRE BLDG., 1473 Broadway, N.Y.

The Royal Theater is doing very well with its policy of motion pictures and vaudeville at moderate prices. The bill runs from 1 to 11 o'clock, seven acts and a number of reels of pictures being presented. Manager C. C. Egan is arranging special features to build up the Summer patronage.

Al Darling has been shifted from the Colonial to the Alhambra, where feature pictures are being presented for the Summer months. Mr. Darling will remain at the Alhambra until Fall. Feature pictures are now being offered at Keith's Crescent, where a stock season recently ended.

Violet Dale will appear at the New Brighton Theater on June 14 in her imitations,

"The Pekin Mysteries," the headline Oriental offering, is attracting wide attention in the varieties. With a picture-que staging, deft feats of magic, some remarkable equilibrium, and a touch of comedy, "The Pekin Mysteries" is the best act of its kind in the varieties. The Minors have frequently expressed this opinion in its critical columns, and the recent Palace appearance of the act impels us to repeat the comment.

Arthur Edwin Krows is handling the special press work for the production.

VAUDEVILLE Gossip

Trixie Friganza recently purchased an estate near Bensonhurst, which she has renamed "Try-Hest." "There, sooner or later," says Miss Friganza, "I'll lead the simple life, paint landscapes for diversion, and produce all the culinary arts that the casserole and chafing dish artists brag about, handle my own motor car and otherwise prove that it is not so difficult for a woman of the stage to lay aside money, tradition to the contrary."

Edgar Allan Woolf asked us not to note the purchase of a new automobile, a Pierce, fearing that some of his headliners, hearing of his prosperity, might forget to mail weekly royalty checks. However, the secret's out. The only motorizing variety playwright has equipped his new car with a special fire extinguisher. There's no telling what the spark of genius may do to the magneto, or the carburetor—or whatever it is.

Sally Ward is recovering from a brief illness, which temporarily split the team of Ward and Fitzgerald. Miss Lillian Fitzgerald last week did a "single" at the Eighty-first Street Theater. This week, however, they're reunited again.

Kitty and Fanny Watson, known to burlesque as the Watson Sisters, entered vaudeville at the Brooklyn Bushwick on Monday.

Frank Monroe made his first appearance in vaudeville at the New Brighton last week, supporting Douglas Fairbanks and Patricia Collinge in "A Regular Business Man."

Joe Bogann's Lunatic Bakers are now playing the Loew time. Joe and Lew Cooper are playing the same circuit. Fox and Eschell make up another new team on the Loew time. Fox is formerly of Hines and Fox.

Monsant Paglia, assistant to N. T. Granlund, publicity representative of the Loew Circuit, has been made manager of the Colonial Theater, Peekskill. Abe Friedman is now assisting Mr. Granlund.

Will Cohan is now appearing on the Loew time in "Cohen from Bridgeport," which James Madison wrote for Barney Bernard and Lee Harrison some seasons ago. Knowles and White are playing the Loew time in Mr. Madison's "Winning a Widow."

Joe Hart plans to again send Richard Carle out next season in "If We Said What We Thought."

The Cansinos, who were to have held over at the Palace last week for a second week, dropped out of the bill, declining to close the show.

The New York Times paid a pleasant tribute to Allan Dinehart's playlet, at the Palace last week. "Quite the best if not the most pretentious number in the long programme at the Palace this week is a one-act play, called 'The Neatest Man in the World,' written by Everett S. Huskay, and well played on a diminished stage by Allan Dinehart and Mary Louise Dyer," says the Times. "It was not composed backward or upside down, it is innocent of melodrama, it is not about war, and there is not so much as a single shot fired during its brief course, but despite these obvious eccentricities it belongs close to the top of the list of several dozen short plays that have been acted with varying success at this same theater this season. 'The Neatest Man in the World' is a comedy, just such an amusing piece as Frank Craven might write for himself if he contemplated a sally into vaudeville."

Clark Boss and company appeared at Keith's Harlem Opera House the first half of last week.

Cecilia Wright is to do a round-the-world series of sport articles for the United Press Association. Miss Wright left New York on Monday morning upon her tour, which will take her to Frisco, the Hawaiian Islands, the South Sea Islands, New Zealand, and Australia. Miss Wright may go to the Orient before returning to New York.

Elle Gillette has secured a one-act farce, "Hands Up," by S. F. Austin, through the Dramatists' Play Agency.

John Sawyer was taken ill in Omaha recently and is resting in New York. She will reopen at the San Francisco Orpheum about the middle of August.

Clark and Verdi are leaving vaudeville to appear in the new Raymond Hitchcock vehicle.

LONDON VARIETY Gossip

LONDON (Special).—Mr. and Mrs. John Terry (Terry and Lambert) and Jack Terry, Jr., sailed for South Africa on May 15 on the steamship *Kildonan Castle*. The Terrys will tour South Africa and Australia.

Anna Wheaton received some good notices from the critics for her dancing upon the opening of "Push and Go" at the London Hippodrome. The real hit of the piece seems to have been a negro trap drummer with a lively imported ebony rag orchestra.

Volant opened at the Palladium on May 17.

Mary Moore is doing Hubert Henry Davies's "Mrs. Gorring's Necklace," condensed to thirty-five minutes, in the varieties.

IN OTHER HOUSES

Nan Halperin played her first engagement of the Summer season at Henderson's, Coney Island, last week. Miss Halperin made such a favorable impression that she has been retained this week to headline another attractive bill. Clifton Webb, assisted by Gloria Goodwin and the Russian Balalaika Orchestra, was well received. Mr. Webb's "Original Tipperary Trot" made a decided hit with his audience. Taylor Granville and Laura Pierpont, in "The Yellow Streak," pleased. Hawthorne and Ingalls, Cummings and Gladdings, Reynolds and Donegan, Brooks and Bowers, Hubert Dyer and company and Samayos helped to make up an interesting programme.

BROOKLYN BILLS

Trixie Friganza, in "Song Silhouettes," headlined at the Bushwick last week and introduced several new songs. Her popularity with the patrons of this house helped the Bushwick do an unusual business for this time of the year. The Misses Campbell played their second engagement this season here, singing a number of new songs. Their dainty act has improved with these new numbers, and they shared the applause hit of the bill. Others on the bill were Miss Jane Connelly and Players, Madame Dorée and company, Kramer and Morton, Prince Lai Mon Kim, Charles Absarr's company, Kerr and Weston, and the Kratons.

Irene and Bobbie Smith, Will Rogers, and Bernard Granville were the headliners at the Prospect last week on an interesting bill. Julie Ring and company were pleasing in "Twice a Week"; Murphy and Nichols did "From Zaza to Uncle Tom," and Willard, "The Man Who Grows," grew. Others on the bill were Booth and Leander, Lillian Herlein, and "The Art Beautiful." This week, Fiske O'Hara is leading a very strong bill.

VAUDEVILLE DATES

Dates ahead
must be received
by Friday for
the next issue.

The current
week is under-
lined where no
date is given.

ADELAIDE and Hughes: Orph. Oakl. 6-12.	BAKER, Belle: Keith's, Wash. 7-12.	BOND AND CASSON: New Brighton, Brighton Beach, N. Y. 7-12.
ADLER and Arling: New Brighton, Brighton Beach, N. Y. 7-12.	BALL, Rae B.: Keith's, Boston, 7-12.	BONITA and Lew Hearn: Foregate, Atlanta; Lyric, Birmingham, 7-12.
ABRIAL: Bude: Temple, Detroit, 14-20.	BALL and West: Henderson's, Coney Island, N. Y., 7-12.	BOUTER and Leander: Keith's, Wash., 7-12.
AERIAL: Charles: Troupe: Keith's, Phila.; Keith's, Boston, 8-12; Keith's, Boston, 14-20.	BALL, Eleanor R.: Keith's, Phila.	BOWERS, Walter and Crocker: Del., Cinc., Ramona Park, Grand Rapids, 7-12.
ALBERT and Irving: Maj. Chas.	BALLER Sisters: Henderson's, Coney Island, N. Y., 7-12.	BRAATH: Bima: Ramona Park, Grand Rapids, 7-12.
ALDRICH, Mrs.: Orph. Oakl. 6-12.	BANKOFF and Girls: Maj. Chas., 6-12.	BRADIS, The: Henderson's, Coney Island, N. Y.
ALLEN, Minnie: Lydia, Richmond, 31-June 2; Colonial, Norfolk, 8-5; Forsythe, Atlanta, 7-12.	BARRAT, Arthur: Temple, Detroit, 7-12.	BRADSHAW, The: Henderson's, Coney Island, N. Y.
ALLMAN and Stone: Keith's, Boston.	BARRY and Daly: Keith's, Phila.	BREEN, Harry: Ramona Park, Grand Rapids, 7-12.
AMARANTHIS, Four: Orph. Lee Angeles, 6-12.	BARRY, Lydia: Bushwick, B'klyn, 7-12.	BRICK and Klar: New Brighton, Brighton Beach, N. Y., 7-12.
ANKERS: Three: Bushwick, B'klyn, 7-12.	BASF Troupe: Bohner Park, Montreal, Can.	"BRIDE Show": Forsythe, Atlanta, 14-20.
ANNAPOLIS Boys, Five: Eastwood Park, Memphis, 6-12.	BAYER, Nora: New Brighton, Brighton Beach, N. Y.	BRONSON and Baldwin: Orph. Oakl. 6-12.
ARLINGTON, William, Co.: Henderson's, Coney Island, N. Y., 14-20.	BODINI and Arthur: Henderson's, Coney Island, N. Y., 7-12.	BROOKS, Alan, Co.: Maj. Milwaukee, Maj. Chas., 6-12.
ARNANT, Brothers: Henderson's, Coney Island, N. Y., 6-20.	BEECHER, Lee: Keith's, Boston, 7-14.	BURR and Hope: New Brighton, Brighton Beach, N. Y., 14-20.
ARAH: Quintette: Bohner Park, Montreal, Can., 7-12.	BERKIN, Mme.: Orph. "Frisco," Orph. Oakl. 6-12.	BYRNE, Musical: Orph. Oakl.
AVON Comedy Four: Keith's, Phila.	BERTISH: Forrest Park, St. Louis, 6-12.	CALVE, Emma: Palace, N. Y. C.
	BLONDELL, Edward, Co.: Prospect, B'klyn, 7-12.	CAMPBELL, Misses: Keith's, Boston; New Brighton, Brighton Beach, N. Y., 7-12.

MAUDE LEONE
IN VAUDEVILLE

Presenting the Dramatic Playlet
INSIDE STUFF by Willard Mack

Management
Alexander Pantage

FISKE O'HARA
NOW IN VAUDEVILLE
By kind permission of AUGUSTUS PITOU, Jr. Direction JENIE JACOBSMARY SHAW
IN VAUDEVILLE
Presenting "THE DICKEY BIRD" Direction ARTHUR HOPKINSGilda Varesi
In VAUDEVILLE LEAD with WAR BRIDESBELLE BAKER
Favorite Singing and Dialect Comedienne
BOOKED SOLID Direction EDWARD S. KELLERTHE MISSES CAMPBELL
Presenting their Southern Drawing-Room Specialty
"AT HOME"HARRY BERESFORD
NOW IN VAUDEVILLEJOSE COLLINS
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In an Artistic, Modern Love Episode
"A LADY, A LOVER AND A LAMP" Direction Jenie JacobsJAMES McCORMACK & IRVING
"BETWEEN DECKS"
By THOMAS J. GRAY
Direction EDWARD S. KELLERERNEST ANDERSON and MARJORIE BURT
Now playing in the East
Booked Solid

Direction Jos. M. Schenck

TED LORRAINE AND BURKS
HATTIE BURKS
Management M. S. BENTHAM

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

FOR THE LITTLE ONES

THE experiment of Manager MORGAN, of the Broadway Theater, New York, with special Saturday morning performances for children, will bear watching by producers and exhibitors. "Children's matinees" is a subject that we have advocated on frequent occasions, and we have been pleased to note several successful efforts in this direction in smaller cities. But Manager MORGAN's theater is of the type indicated by its name; it is forced to work without the aid of the neighborly feeling that aids the owner of a small house. The Strand Theater is another of this type that is falling into line and announcing special performances for the youngsters.

Scarcely a week passes that we do not receive requests from educators outside New York for information as to pictures especially adapted for children. These men and women have applied to their local exhibitors for co-operation in the giving of especial attention to the pictures shown the children, but have been met with the response that such films are difficult to secure. Frankly it is a difficult task to dig up pictures of this character. Practically all of the producing companies have at various times released ideal subjects, but these films are on the shelves; they are difficult to secure, while the feature of the hour is awaiting. Manager MORGAN has started out well with "Alice in Wonderland," presenting VIOLA SAVOY, and "Cinderella," with MARY PICKFORD. There are a few other adaptable pictures equally recent, such as "The Fairy and the Waif" and "Rumpelstiltskin," but when these are exhausted we fear that Manager MORGAN will also have to dig back into the dust of the exchange shelves. The way of the transgressor is hard, and just now the exhibitor enterprising enough to see the possibilities of upbuilding his house through the appeal to the children travels the same road.

The Church and School Service is at present making a laudable attempt to cover this field, and there is no reason why it should not also be a profitable effort. The need now is for a central bureau of distribution, bending its attention to this field alone, and plucking the entire market for its material. And, though it may be slow in coming, the little ones will get their own pictures yet.

EVEN war has its blessings, they say, and while it may be going far afield in search of a sign of beneficence, it would seem that America has reason to thank events that are bringing some of the best foreign producers to this country. CAPELLANI and CHAUTARD, names that have been linked with some of France's best productions, are now found on the

roster at the Fort Lee studios of World Films. There is significance attached to the fact that HARRY RAVER is planning to bring an Itala company to these shores. M. TOURNEUR we had with us before Europe's days of strife, while LOUIS GASNIER, PATHÉ's energetic chief, has done much of his best-remembered work in the Jersey City studios, far from the beloved France.

There is food for self-congratulation by American lovers of pictures in this fusion of Europe's ideals and methods with America's best. We have long claimed our points of supremacy cheerfully granting to Europe the palm in other branches, but here is the prospect of a merging of strength—with America in particular the gainer.

Our columns are open for a panegyric in praise of the exhibitor who will prepare a slide that will effectually squelch the pest who persists in reading the subtitles and inserts aloud, or explaining what is going to happen next. He—a chivalrous note, that; it is usually "she"—was bad enough in the early days of pictures, but since the coming of the feature he has reached the perfection of imperfection. Not satisfied with the sins already mentioned, if he enters the theater long after the picture has started we must suffer fifty-seven

(Continued on page 21)

A WORD TO PRODUCERS

THE MIRROR's attitude in putting the evils of censorship squarely up to the manufacturers was the point of discussion in a recent interview with J. A. BERST, vice-president and general manager of the Selig Polyscope Company. "You are right," Mr. BERST stated emphatically. "Certain manufacturers cry to high heaven against the rulings of the censors; they write essays, grant interviews, foster legislative opposition, and then—they turn right around and release an occasional motion picture that razes the structure of opposition that has been so carefully erected. In other words, their theory and practise do not agree. Motion pictures fostering race prejudice, encouraging undue familiarity with the underworld, containing suggestive actions and scenes—*these motion pictures ought to be censored.*"

J. A. BERST, like his chief, WILLIAM N. SELIG, is a rarely interviewed man, which gives increased weight to the moments when he is prevailed upon to give his opinions. "The way to combat unfair censorship," he continued, "the method to foil the politicians and to free exhibitors and public from unjust taxation, while paving the way for an object lesson showing that censorship in many of its forms is useless and ridiculous, is to produce motion pictures which are free from doubtful detail. Until this is accomplished we will have

a swarm of censors in cities, counties and states, most of them poorly equipped to perform such functions. If I may be pardoned a reference to Selig productions, I might say that we are especially proud of the fact that our pictures show a minimum number of cut-outs in Chicago, the most difficult city in the country to please the powers that be, and also in Canada, where censorship is likewise unusually strict.

"Federal censorship is no more free from the possibility of political dominance than the local boards, and in addition, a Federal board would have little power over the States, so that the latter boards would flourish as of yore and the situation would not be remedied in any detail. I admire the organization of the National Board."

The affiliation of J. A. BERST with the Selig Company was one of the big news events of the past year. Mr. BERST is recognized as one of the powers in Filmdom, his long association with Pathé and later the General Film Company having stamped him as one of the men to be reckoned with. Mr. SELIG's faith in him was indicated in a recent MIRROR interview, when he said, "I am planning to draw into the background. I am shifting most of the burden to the younger shoulders of Mr. BERST." Co-incident with the acquisition of Mr. BERST, the Selig Company began to put into effect even broader policies for the production of spectacular features.

"We are working night and day to make the Selig productions worthy," said Mr. BERST in outlining the company's plans. "During the past few months such stars of the spoken drama as TYRONE POWER, HARRY MESTAYER, OTIS HARLAN and others have been added to our companies. Such well-known directors as T. N. HEPPRON, COLIN CAMPBELL, MARSHAL NEILAN and others are working on our productions and, other than these, many versatile actors and actresses have been engaged to make the Selig plays worthy.

"We have engaged the services of the best writers; in fact, the Selig Company claims a 'corner in authors.' Such names as ANNA KATHERINE GREEN, MEREDITH NICHOLSON, LOUIS JOSEPH VANCE, EDWARD E. ROSE, REX BEACH, ROBERT HITCHENS, MARY ROBERTS RINEHART, E. PHILLIPS OPPENHEIM, GILSON WILLETS, and others, are contributing to the worthiness of our stories. We are also devoting careful attention to our releases in three, two and one reels, and we are not sacrificing the general excellence of these productions in any way, shape or form. We are taking especial pride in contributing to the three reel feature releases now being issued on the General Film programme. The pictures are features in every sense of the word though booked at regular prices.



J. A. BERST,
Vice-President and General Manager of the Selig Polyscope Company.

BIG VITAGRAPH ESTATE

Brooklyn Company Leases Two-Hundred-Acre Estate for Picture Purposes

The leasing of a two-hundred-acre estate at Bayside, L. I., for the purpose of picture producing is the latest big step to be taken by the Vitagraph Company. The property is valued at \$600,000, and the lease extends for a long term of years.

A large house, thirty greenhouses, a lake, woods, and an inlet connecting with Long Island Sound, are among the points that give an idea of the importance of the deal to the Vitagraph Company in the staging of big feature productions. Those who have seen the estate, known as "The Oaks," and owned by Samuel K. Jacobs, say that it is ideal as a picture producing center.

MAUDE ALLAN ON SCREEN

Bosworth-Morocco Production to Present Famous Dancer in Film Debut

Maude Allan, internationally famous as a dancer, has capitulated to the lure of the screen. Bosworth, Inc., in association with the Oliver Morosco Photoplay Company, will present Miss Allan in her screen debut. Already work is well under way on the production, a romance called "The Bug-Maker's Daughter."

Miss Allan recently returned from an eighteen months' tour of Australia, India, and the Far East, and stopped off in Los Angeles for a visit to her mother. Soon after a sightseeing trip to the Bosworth-Morocco studios negotiations were opened which resulted in the signing of a contract for her appearance on the screen. Recently Miss Allan is said to have refused a \$5,000 offer to appear in one of her dances before the cameras.

SELIG IN LAS VEGAS

Two Companies of Players Under "Diamond S" Brand to Work in New Mexico

Las Vegas, New Mexico, has been telling picture producers through THE DRAMATIC MINNOS its advantages as a picture producing center, and the result is now seen in the fact that the Selig Company has announced that two companies of players will locate there in the near future. The "Diamond S" companies will be headed by Tom Mix, the daredevil cowboy-actor. June 1 is the date selected for the change.

Manager Thomas Persons, of the Selig Pacific Coast studios, visited Las Vegas last week and was immediately impressed with the scenic resources of the New Mexico city. After careful consideration it was decided that the location would be ideal for the Tom Mix companies.

COMMENT AND SUGGESTION

(Continued from page 20)

varieties of torture while from the height of his superior knowledge, he explains to his friend the events that have already taken place on the screen. Ye gods, but it hurts to keep your tongue in leash and listen to one of these posts.

Slides that would aid to abate this nuisance would be an effective exhibitor's help for one of the programmes to turn out. The appreciation would be worth the outlay—not to mention the opportunities for an inobtrusive advertisement in the presence of the programme's trade-mark on the slide.

WITH a bitterness that seems unnecessary BILLYNOT tells exhibitors that educational pictures cannot be entertaining. This should give a laugh to S. L. HORN-APPEN, who demonstrated at the Strand the value of the short educational in a programme of features.

READING HOST TO LEAGUE

Pennsylvania Exhibitors Hold Annual Convention in Reading—Manufacturers Interested and Success Assured

READING, Pa. (Special).—Reading is the Pretzel City, and the Pretzel City is ready ready for the hundreds of exhibitors and their friends who will throng the city next Monday, Tuesday, and Wednesday for the annual convention of the Motion Picture Exhibitors' League of Pennsylvania. A programme has been arranged that will give the exhibitors plenty of time for both work and play, and Reading, known for its hospitality, hopes to outdo itself in entertaining the men who show the pictures.

Ben Zerr, president of the Keystone State League, has hustled like a Trojan during the past month to assure the success of the convention. The co-operation of the manufacturers has been secured and almost two hundred players are expected to be in town during the convention. From the Lubin Company alone there will come a special train bearing seventy-five stars. Arrangements have been made by which the Lubin company will take motion pictures of the automobile parade on Tuesday, which will be shown on the closing day. From the United Film Service a company headed by Edwin August and Bill Bailey will arrive, prepared to take the scenes for a two-reel drama in the convention city. Ben Wilson and King Baggot will head the Universal delegation. Metro, World Film, Vitagraph, and Edison are other companies that will be strongly represented, while it is possible that Essanay and Selig will send a delegation on from Chicago.

The ball to be held in the Auditorium on

Tuesday night is expected to be one of the biggest affairs ever held by exhibitors outside of New York. A banquet at the Mansion House has been arranged for the screen players after the ball, while on the following night the exhibitors and their families will feast at the Berkshire Hotel. The leading exhibitors have the full co-operation of the Chamber of Commerce and the city officials in making the convention a success. The exhibits in the exposition represent every branch of the industry.

Aside from the entertainment features it is the intention of the League officials to make the convention proper a noteworthy one. All the questions in which exhibitors are interested will be taken up and discussed from all angles. The Keystone League is aiming to represent the newer type of exhibitor, in one sense at "uplift," and for this reason more attention than usual has been given to the convention itself, in the hope that all those who attend may secure profit as well as enjoyment.

Ben Zerr has appointed a ladies' reception committee whose task it will be to take care of the visiting women while the men are deep in their business sessions. Mrs. J. G. Hansen is chairman of this committee, which includes Mrs. Ben Zerr, Mrs. Harry J. Shad, Mrs. F. A. Gould, Mrs. C. L. Carr, Mrs. Frank Hill, Misses Elsie, Dorothy, and Bertha Hansen, and Miss Deppen. Secretary James G. Hansen is completing the arrangements for the handling of the convention.

"WHO PAYS?" SUCCEEDS

Pathé Offers Report New Series a Hit, with Bookings Increasing in Number

Officials of the Pathé Company report that the new "Who Pays?" series of dramas has scored strongly as one of the best of Pathé ventures, and expect that if the bookings continue to increase at the present rate the series will be one of the biggest money makers of the year. Last week the Pathé offices received over a hundred letters from exhibitors regarding the series. One from Manager Edgard J. O'Keefe, of the City Square Theater, Atlantic City, is especially praised. It follows:

"Accept my heartiest congratulations on your 'Who Pays?' series, which is in its fourth week in our theater. It is the best thing in the picture line I have seen in a long time. It has transformed our Monday evenings from a quiet night to one of our biggest. Even with the circus in town last Monday our theater was filled at an early hour. It can be said in every sense that they are pictures with a punch. I trust you will have something as good to take the place of 'Who Pays?' when they run the twelve numbers."

LINCOLN BUILDS STUDIO

Work will start soon on a three-story concrete studio and factory in Grantwood, N. J., to house the Lincoln Players, producing features with E. K. Lincoln, the former Vitagraph star in the lead.

SHOW "THE SPENDTHRIFT"

"The Spendthrift," scheduled for release June 21, will be shown for the first time next Monday at the Candlestick Theater at 10:30. The performance is for the trade press and exhibitors.

ADD TO LASKY STAFF

Marion Fairfax Latest Addition to Scenario Department at the Coast

Marion Fairfax, noted as a dramatist, has entered into a contract with the Lasky Company and will join the scenario staff of that organization at once, leaving for the Hollywood studios this week. Miss Fairfax wrote "The Builders," presented at the Astor Theater in 1907; "The Chaperone," which opened Maxine Elliott's Theater, and "The Talker," her best remembered play, which ran at the Harris Theater.

The scenario staff of the Lasky Company is in charge of William C. DeMille, who already has the assistance of Margaret Turnbull, Hector Turnbull, and in addition Cecil DeMille, director general, also takes time occasionally to do scenario work for the company.

"ELAINERS" TO ITHACA

The Whartons and Company at Work on Pathé's Latest, "The Romance of Elaine"

Elaine has moved to Ithaca, New York. Under the careful attention of the Whartons, Theodore and Leo, accompanied by a dozen players, and with two carloads of scenery and props, Elaine left Jersey City last week and Ithaca will set the staging of the final Elaine chapters, "The Romance of Elaine."

Among those who made the trip in addition to Pearl White, Elaine, were Lionel Barrymore, Creighton Hale, Mr. and Mrs. L. D. Wharton, Theodore Wharton, J. Whitworth Buck, and Leroy F. Baker. The "Romance" will be staged at the fine new property recently purchased by the Whartons, and where extensive improvements have been made during the last three months. Every facility for the making of pictures has been provided and in the future Ithaca will be the permanent address of the Whartons.

FARRINGTON IN AN EDISON

Frank Farrington, who will be remembered for his success in "The Million Dollar Mystery," has been especially engaged to play the male lead in "Through Turbulent Waters," a forthcoming feature being produced by Duncan McRae. Gertrude McCoy wrote the story, in addition to playing the leading role. Duncan McRae also plays in it, with Edward Barrie and Robert Brower included in the cast.

The Casino Theater, New York, was commanded for an entire Sunday by the Edison company to make many of the scenes for this picture. Director McRae working from early morning until three A. M. Monday morning with the principal players and many extras who were seen as the audience.

RAFFERTY'S NEXT ADVENTURE

"Rafferty at Coney Island" will be the next of the "Peaceful Rafferty" series which Director J. A. Fitzgerald is producing for the All-Celtic Film Company. Like the previous stories of the series, "Rafferty at Coney Island" was written by Charles C. O'Hara, president of the company.

RELEASE "MILLIONAIRE BABY"

The current V-L-S-E release is "The Millionaire Baby," a Bell's Red Seal production, starring Harry Meystar, with a supporting cast including Grace Darmond and John Charles. The picture is in six reels, and was adapted by Gilson Willets from Anna Katherine Green's story of the same name.



C. R. SEELEY,
Now Assistant to General Manager Irwin,
of V-L-S-E, Inc.

START DRESSLER FILM

Howell Hansel Will Produce Lubin's Feature, with Popular Comedienne in Lead

With the arrival at the Lubin studio this week of Marie Dressler, the Lubin Company launched the first of a number of big comedy plays on which it has been working for some weeks past. Miss Dressler will begin work at once on a feature comedy picture, written especially for her, in which the famous comedienne will have plenty of scope to display her unique ability.

An unusually strong supporting company has been engaged for Miss Dressler, headed by John C. Rice. Howell Hansel, who has achieved an enviable reputation as a producer, will direct the picture. The Lubin Company is sparing no efforts to make Dressler comedies the best ever done, the majority of the scenes will be made at the big Lubin ranch at Bentswood, Pa., where there is every facility for making exterior and interior pictures. For the past few weeks a large staff of artists and designers have been preparing special scenic effects in the studios on the ranch, to be used in the Dressler production.

SPECIAL "BLUE RIBBON" RELEASE

"Hearts and the Highway," a five-reel Vitagraph production, is a special release on the V-L-S-E service this week. The production, adapted from the Cyrus Townsend Brady novel, features Lillian Walker and Darwin Kerr, together with a strong Vitagraph cast. This release is in addition to the regular Vitagraph "Blue Ribbon" releases through the V-L-S-E.

VISIT NEW ENGLAND OFFICES

General Manager Irwin, of the V-L-S-E, and Assistant General Manager Seeley left New York early this week on a visit to the Boston exchange, which will also include a tour throughout the New England territory. The Boston V-L-S-E exchange is managed by C. H. Webster.

KANE "SEEING AMERICA FIRST"

Arthur B. Kane, previously identified with Bimetic and the World Film Company, and recognized as an exchange executive, has left New York for an all-dinner tour, in which he expects to visit all of the big cities in the Middle West and on the Pacific Coast. Upon his return to New York, which is scheduled for September 15 or October 1, Mr. Kane expects to become active again in the exchange field.

SELIG GROWS DESPITE WAR

In order to accommodate its English and Continental business, which, despite the war, is increasing, the Selig Polyscope Company has opened new offices and show rooms at 91 and 95 Wardour Street, London. E. H. Montague is in charge of the offices, which occupy an entire four-story building.

KILL MASSACHUSETTS CENSOR BILL

Boston (Special).—The State Senate has rejected the bill providing for a censor of motion pictures, under the supervision of the State Board of Labor and Industry.

MAY ROBSON FOR VITAGRAPH

May Robson is the latest of stage stars to be signed by the Vitagraph Company, contracts having been closed on Saturday for the production of a feature based on her successful play, "A Night Out."

MYRTLE STEDMAN IN A SCENE FROM "WILD OLIVE." MOROSCO-BOSWORTH. Released on the Paramount Programme, June 24.

GOSSIP OF THE STUDIOS



J. W. JOHNSTON,
Supporting Dorothy Donnelly in Metro-
Rolle Release.

STELLA ARCHER, Robert Hilliard's leading lady, will be seen in the leading role opposite Robert Warwick in "The Face in the Moonlight." Miss Archer was practically dragged from the stage to take this part in the World Film Feature, for which she is ideally suited, and experts say that she will score strongly in her screen debut.

JULIA CRAWFORD Ivens will direct the forthcoming Bosworth-Morosco production which will star George Fawcett.

"KILMENY" is the Bosworth-Morosco screen production that will introduce Leonore Ulrich and William Desmond to the photoplay public.

MAURICE COSTELLO of the Vitagraph, last week purchased the Mills estate of eight acres on Long Island, near the entrance to Fort Totten. On the grounds are two houses, formerly occupied by members of the Mills family and a lake. The consideration was \$25,000.

MIRIAM NEBBITT recently addressed the members of the New York Pen and Brush Club on motion pictures. The Edison star's address was well received.

"SILENT FRANK CRANE" they call the World Film producer in the Fort Lee studios, but few know that Director Crane was once as noisy a worker as any director. So noisy in fact, that one day Frank lost his voice temporarily while working on a big mob scene. Then he discovered that he could get just as good results by the enforced moderation, and now—it's "Silent Frank."

FLAVIA ARACO, well known in operatic circles, has been appearing in recent Edison films.

DIRECTOR BERT ANGELES is in New York looking the field over and awaiting offers. His most recent engagement was with the Santa Barbara Motion Picture Company. Followers of pictures will remember Bert Angeles as having staged some of Vitagraph's best remembered successes.

HAVE RECEIVED a thrilling account of the bold, bad, brave wolf who dared to wander into the camp of the Bosworth players, who were spending several days in the mountains working on "Kilmenny." The blood-curdling story all leads up to the fact that the wolf was killed and its cub will be seen in one of the scenes of the feature, which Oscar Apfel is staging. And, oh, yes—Leonore Ulrich takes her beauty in her hands by playing with the cub in a close-up.

ARTHUR LASER, Edison's scenario editor, takes a terrible chance in appearing as a "roughneck" in a saloon scene in Edison's "The Breaks of the Game." If he looks the part disappointed contributors will say it is only to be expected, and if he doesn't, they will have a chance to tell him what a bad actor he is.

DIRECTOR T. N. HEPFORD, whose Famous Players successes will be remembered, is well started on the production of "The House of a Thousand Candles" at the Selig Chi-

ago studios. The cast includes Harry Mastro, Forrest Robinson, Edgman Pinto, Edgar Nelson and Mary Roberts.

VICTORY BATEMAN, the Shakespearean player, now with the Morosco-Bosworth forces, says she is not sensitive about her age, because all her friends in the profession know that she got her name because she was born on the day that Lee surrendered.

RUTH STONEHOUSE, the Essanay star, spent several days in Omaha recently, where she lectured at the Columbia and Besse Theaters, while pictures featuring her were shown.

EDISON DIRECTOR RICHARD RIDGELY is confining his attention almost entirely to three-reel productions now, having started on another one which he hopes will even surpass "The Wrong Woman," "The Three Van Reillers," and "The Deadly Hate."

EDWARD JOSS, now at work with his own company on a production of "The Beloved Vagabond," which will be released through Pathé, promises some unusually pretty exteriors in this feature. For weeks before starting the production, Director Joss searched the country for idyllic spots that would be thoroughly in accord with the story, and he expects to present a pictorial gem. Edwin Arden is the star of the cast, which includes Bliss Milford, Kathryn Brown-Decker, Eric Mayne, Stephen Gratten, Boris Korian and Mrs. Brundage.

FOR FIVE PICTURES in succession Helen Strickland, of the Edison company, has been a mother who died in the course of the film. She will soon be known as "Edison's official dying mother." Her latest appearance in such a role is in "The House of the Lost Court."

A COMPANY of Essanay players is practically making a tour of small towns in Michigan to stage Charles Hoyt's success, "A Bunch of Keys." The players include three stars new to Essanay ranks, June Keith, William Buress and Johnny Slavin.

JAMES VINCENT, who directed the Cort Film Corporation's production of "The Melting Pot," is wearing his usual smile a trifle distended on account of a few feet of film which is unwound along at the end of the last reel. It is the allegorical scene in which a huge melting pot is shown with various figures descending into the boiling water which it contains. Director Vincent figured out the way to take the scene and ordered five exposures of the negative to accomplish his purpose. It came out far beyond the expectations of any one associated with him and, therefore—the smile.

VALENTINE GRANT, who plays the leading role opposite Walker Whiteside in "The Melting Pot," the current photoplay attraction at the Hippodrome, has received a letter from the old botekeeper at Killarney, Ireland, in whose house she stopped last year when playing the lead in the Sid O'leary Irish films, telling her that a great many of the Irish boys, who took extra parts in Mr. O'leary's pictures, have been reported killed in the trenches in France. The boniface writes that little crosses are now to be found along several of the hedges which formed the immediate background for scenes in which the young men appeared with Miss Grant.

SIDNEY OLCOCK and several others from the executive staff at the Famous Players studio were guests of Tall Eben Morgan, manager of the Broadway Theater, at a little informal after-theater lunch last week in celebration of the fine run which Director O'leary's "The Moth and the Flame" had at this theater.

EDNA DAVIS, in private life Mrs. George Lederer, met with an accident last week while staging "Sunday" in Fort Lee. Miss Davis was thrown from a bucking bronco and sustained internal injuries and two broken ribs.

BURT STARKEY is establishing a record as a screen crook. He has just finished working in three pictures at the same time; as the innkeeper in "The Face in the Moonlight," as Dr. Cardy in "The Moonstone," and Porky McCoy in "The Boss." Fans will remember his work as Blinkie Davis, the highly expert forger of "Alias Jimmy Valentine." He was also the tout in "The Deep Purple," Graham in "The Man of the Hour," and the hunchback in "When Broadway Was a Trail." Mr. Starkey has been with the World Film since it started and is a loyal and finished artist.

VITAGRAPH

"MRS. JARR'S AUCTION BRIDGE"—Comedy

Monday, May 31

Uncle Henry gets full of punch. The party is dispersed and Uncle takes the water cure. A very

lovely affair. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"PLAYING THE GAME"—Two-Part Comedy

Tuesday, June 1

They don't play their parts just right. They drop their disputes and both play a winning game.

LILLIAN WALKER, FRANK CURRIER, CHARLES ELDRIDGE and EVAERT OVERTON are the cast.

"BUNNY IN BUNNYLAND"—Cartoon

Wednesday, June 2

A side-splitting concoction of fun and imaginary doings of the well-known and celebrated Apostle of March.

"SONNY JIM AT THE MARDI GRAS"—Scenic Comedy

Thursday, June 3

Everywhere he goes everybody knows him. It's the biggest day of the year and everybody enjoys it. BOBBY CONNELLY as Sonny Jim.

"JONES' HYPNOTIC EYE"—Comedy

Friday, June 4

He has the eye all right, but it doesn't seem to work. He tries it on the dog and other domestic animals with disastrous consequences. An all star cast.

"THE WAY OF THE TRANSGRESSOR"—Three-Part Drama

Saturday, June 5

Seeking the destruction of others, he finds his own. Those whom he intended to destroy come into their own happiness and love. The cast includes LEO DELANEY, LEAH BAIRD and ANDERS RANDOLF.

Six a Week, Including a Three-Part Broadway Star Feature

"MRS. JARR AND THE BEAUTY TREATMENT"—Comedy

MONDAY, JUNE 7

"LOVE, SNOW AND ICE"—Three-Part Scenic Comedy

Broadway Star Feature

TUESDAY, JUNE 8

"SPADES ARE TRUMPS"—Comedy

WEDNESDAY, JUNE 9

"MR. BLINK OF BOHEMIA"—Comedy

THURSDAY, JUNE 10

"FAIR, FAT AND SAUCY"—Comedy

FRIDAY, JUNE 11

"FOUR GRAINS OF RICE"—Two-Part Drama

SATURDAY, JUNE 12

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

BROADWAY STAR FEATURES
THAT PUT BROADWAYS ALL OVER THE MAP

MR. BARNES OF N. Y.	Parts	1 Part
LOVE, LUCK AND GASOLINE	Parts	1 Part
CAPTAIN ALVAREZ	Parts	1 Part
SHADOWS OF THE PAST	Parts	1 Part
MISS MUGGLE: MELODRAMA	Parts	1 Part
MY OFFICIAL WIFE	Parts	1 Part
DEON REED	Parts	1 Part
THE FAIRIED WORLD	Parts	1 Part
A FLORIDA ENCHANTMENT	Parts	1 Part

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH COMPANY OF AMERICA
E. 18th St. and Locust Ave.

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Current Releases: A POOL THERE WAS—CHILDREN OF THE GHETTO

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With THE VITAGRAPH CO. OF AMERICA

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Directing Geo. Kline Features

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Will accept offers for leads in Feature Pictures

Address 77 E. 89th St.

Phone 3730 Lenox



MYRTLE TANNEHILL.
In Kalem's Broadway Favorites, "When the Mind Sleeps."

Prominent authorities have declared that the hardest task to which any American actress can be put is that of winning the favor of theatergoers abroad. The actresses whose efforts in this direction have met with success are few, indeed. That Miss Myrtle Tannehill, the star who enacts the principal role in Kalem's three-act, "Broadway Favorites" production, "When the Mind Sleeps," succeeded where so many have failed, is an indication of her bistrionic ability. In fact, this talented actress' following abroad is almost as great as it is in this country.

To enumerate the plays in which Myrtle Tannehill has appeared is to make mention of some of the foremost successes Broadway has known in recent years. "Snobs," presented at the Hudson Theater, is one of these hits. "Broadway Jones," in which she appeared opposite George M. Cohan at the Cohan Theater, is another, while "A Pair of Sizies," which recently left the Longacre Theater after a long run, is a third. Miss Tannehill's first appearance upon the stage was with William Gillette in "The Admirable Crichton." Then came a season in "Just Out of College," with Max Figman. This was followed by engagements in "Mrs. Wiggs of the Cabbage Patch," "The Girl of the Golden West," and "Get-Rich-Quick Wallingford."

Later, as the result of her work in these productions, Miss Tannehill was sent to London. There she appeared in "Sealed Orders" at the Drury Lane, "Broadway Jones" at the Theater Royal, and in "The Fortune Hunter," which scored at the Queen's Theater. Miss Tannehill enacts the role of Wenda in "When the Mind Sleeps." Like the "Broadway Favorites" features which preceded it, this Kalem production will be released in regular service. The date of issue is Monday, June 14.

METRO'S PROGRESS

New Programme Playing Unusual Number of New York's Theaters

General Manager Howland, of the Metro Pictures Corporation, in an announcement occupying the entire back page of this week's issue of THE DRAMATIC MIRROR, gives a most impressive demonstration of the progress made by his concern during the six weeks of activity.

"We are playing 74 per cent. of the high-class motion picture houses in Greater New York," says Mr. Howland, "and a proportionate number throughout the entire United States. This we attribute to the consistent quality maintained by our producers, and the fact that exchange men, directors, producers, and distributors are all partners in every expenditure, revenue, and outlay made by any one of the participating companies."

A partial list of houses in Greater New York playing Metro programme follows:

B. S. Moss's Regent and Hamilton, Seventy-second Street Playhouse, Eighty-first Street Theater, 107th Street Theater, the R. P. Keith houses, F. F. Proctor's Circuit, William Fox theaters, Loew's Yorkville, Palace, Royal, Greeley Square, Avenue B, Circle and New York theaters, the Bronx Savoy, Bronx Star and Bronx Comedy, Harlem Fifth Avenue, Dyckman, Crescent, Banner, Lyric, University, Bijou, Nostrand, Avon, Carlton, Claremont, Regent, Burland, Duffield, Comedy, Pictorial, Grand, Richmond, Lee Avenue, Atlantic, Olympic, Casino, Star, Superior, Garden, Waco, National, Winter Garden, Nostrand, Flatbush, Crescent, Art, West End, Manhattan, Morning-side, Riverview, Lincoln, Savoy, Ronley, Rome, Rex, and Columbia.

STAGE FIRST "QUALITY" PICTURE

Work on the first production of the Quality Pictures Corporation on the Metro roster is rapidly going forward at the Los Angeles studio under the direction of Fred J. Balshofer, head of the "Quality" concern. Charles Frohman's former stage success, "The Second in Command," will be the first Quality release, with Francis X.

Bushman and Marguerite Snow in the leading roles.

The military scenes are being taken at the Soldiers' Home, permission having been given William Bauman, the director, to erect a stage on the spacious grounds fronting the California Home for Soldiers. The portions of the picture already made have been submitted to the British consul at San Francisco for criticism and were pronounced all O. K. save in one instance, which was immediately corrected. "The Second in Command" will be released on the Metro programme July 19.

OFF FOR CANADA

Metro Players Leave to Produce "Sealed Valley" in Northwest

Lawrence B. McGill, director for the Metro Pictures Corporation, in charge of the productions made by that company itself, left New York Friday for Timmins, Saskatchewan, Canada, in company with Dorothy Donnelly, Rene Detting, J. W. Johnston, Frank Evans, L. M. Walker, Julius Cowles, Alfred Sidwell, Fred Probst, Sam Berbank, J. Francis Young, and Harry Jackson, where the first scenes in the Metro Pictures Corporation's production of "Sealed Valley" will be staged.

Cameraman Thompson and an assistant accompanied the party. Mr. McGill and the players expect to be gone about three weeks, in all, after which they will go to Rome, Georgia, for the concluding exteriors. The final scenes will be staged on board a river steamer, which McGill engaged last week while in the South.

"Sealed Valley," from the book by the same name, will be released on the Metro programme about July 14. The screen play under McGill's direction will be known as Metro De Luxe Plays and issued at periods on the regular programme.

MORE V-L-S-E OFFICES

Each week brings news of the opening of new offices for the distribution of V-L-S-E features. Four new sub-offices were opened during the past week and a new branch added to the chain of distributing points. The new branch office is located in Cleveland at 2077 Fourth Street, in the center of Cleveland's film market, and is in charge of A. W. Goff. The territory to be served by this branch will include the southeastern portion of Michigan, as well as all of the state of Ohio.

Two new sub-offices have been attached to the San Francisco branch: one located in Los Angeles, Calif., and the other in Seattle, Wash. The Los Angeles office is in charge of H. D. Naugle and the Seattle office will be in charge of Tom North. A sub-office has been established in St. Louis in charge of S. W. Hatch and another in Denver to relieve the pressure on the Kansas City branch.

SELWYN IN "THE ARAB"

June 14 is the release date for the Lasky photo-drama presenting Edgar Selwyn in a picturization of his own success, "The Arab." In addition to the star and author, the cast includes Gertrude Robinson, Theodore Roberts, Milton Brown, Sydney Deane, Park Jones, Raymond Hatton, Horace R. Carpenter and Billy Bimber. The production was made under the direction of Cecil B. DeMille. In one of the scenes Irvin B. Cobb, the humorist and war correspondent, is seen with Mr. Selwyn.

PATHE INNOVATION

Pathé has made an innovation which is likely to become a permanent feature of the programme. The company has taken a one-reel drama, "Man to Man," made in America and sent it to France to be colored. It has been put down for release the week of June 14. The result of the coloring has been so satisfactory in this instance that it is probable that other Pathé American pictures will be similarly treated.

J. W. JOHNSTON WITH METRO

J. W. Johnston, former Belair and Lasky lead, who recently completed his engagement in the Mutual "Runaway June" serial, has been engaged to appear in the support of Dorothy Donnelly in the Metro production of "The Sealed Valley," to be staged by Lawrence McGill.

NEW PICTURE THEATERS

The Orpheum Theater, Portland, Ore., has changed from vaudeville to pictures. The house seats 2,200.

A picture theater to cost \$40,000, and to seat 1,000 persons, is to be erected on the east side of Sixth Street, between Pine and Olive Streets, St. Louis, by the St. Louis Amusement Company, of which Alfred H. Murphy is president and George E. Lawler is secretary and treasurer.

The Bridge Theater, at Edmonston Avenue and Pulaski Street, is Baltimore's latest. The Bridge has a seating capacity of seven hundred.

The Hennepin Holding Company is to build a \$50,000 picture house at 622 Hennepin Avenue, Minneapolis, Minn.

The Empress Theater, one of Detroit's largest, has changed from features to a varied programme of short pictures.

King's Theater, St. Louis, for years one of the best paying houses in that city, and one of the most elaborate, has been sold to satisfy a deed of trust. The property is valued at \$75,000.

The Grand Opera House, Pittsburgh, has entered upon its first summer season of photoplaya. Messrs. Davis and Harris are running a selected feature programme.

LISTEN!

I have seen the first prints—
of the Fifth and Sixth Chapters
of "The Goddess."

The Vitagraph Company never released
anything better.

The Fifth Chapter—

is two reels of the most powerful dra-matic climaxes—

Vitagraph ever Vitagraphed.

The Sixth Chapter—

is two reels of terrific, heartrending
appeal.

Ralph Ince has out-Inced himself.

Some of our friends—

Are imitating our style of ad writing.

"The Goddess" may be imitated

But—

It will never be equalled.

"The Goddess" is—

The Most Beautiful

The Most Artistic

The Most Pleasing

The Most Powerful

And it will be

The Most Successful serial ever produced.

Combinations are always stronger than
individual effort,—

and in Gouverneur Morris, Chas. W. Goddard, Ralph W. Ince,

Anita Stewart and Earle Williams—

We have the most powerful combination

Ever brought together for Motion Pictures.

Booked through The General Film Company.



BILLIE REEVES AND MAE HOTELY IN "THE NEW BUTLER."
Of Lubin's Successful Billie Reeves Series. Released June 5.

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR.

Los Angeles (Special).—Two more "landmarks" of old Biograph days have passed on. At least they have passed as far as Griffith's new love, the Reliance-Majestic studio, five miles from the Biograph here. In other words, Charles West and Harry Carey have decided to remain in the Land of Sunshine and, in doing so, have returned to the Griffith fold, thereby adding to the array of familiar faces from the old days, to be seen in every corner of the growing Griffith-Mutual studio. Every one will remember West, the "hero" who always won the sympathy, while poor Carey generally with the "crook" who got all the lines. But both can "troupe" until the cows come home.

Kalem's Woman Executive

Los Angeles is proud of about everything within its border, but has expanded somewhat in this direction, because of its sole woman studio manager. If you don't believe that Miss M. E. M. Gibson is the full-fledged manager of the Kalem comedy studio, walk into the place with muddy feet or start something in the office. Anyway, we're proud about this thing. Marshall Neilan was manager there. Miss Gibson presided at the typewriter. Then Neilan went to play opposite Mary Pickford and later jumped to the Selig studio. But Miss Gibson remained on the job. Pretty soon the Kalem Company found they needed her to run the whole shooting match, and she is. "Smart" is the proper term for Manager Gibson. She even dresses smartly. And she runs the office, the Ham Comedy troupe, scenic artists, property men, and the whole business with such energy that the atmosphere smokes around the old homestead. Miss Gibson once was a regular New York newspaper woman. Then she was employed by the General Electric Company of New York. She was smart, so they made her secretary—the only woman executive of that corporation. The company sent her West to recuperate. She was too smart to leave California and now she is manager of the Kalem studio. Every one around the place works like blazes and calls the manager by her first name. We promised not to tell what it is.

Maibelle Heikes Justice, the author and photoplay writer, who lost a sister in the sinking of the Lusitania, has cut short her visit here to hurry back to her bereaved mother.

Criterion affairs here are as chaotic as in the East. A. M. Kennedy, promoter of the affair, had his offices here, but is not to be found. Various companies which were induced to make pictures for the programme are in financial distress. It is understood that most of them were individual corporations, backed by groups of Californians. Many actors and employees cannot collect back salaries.

Colonel W. N. Selig did twenty-seven miles yesterday without getting a corn. This is the best day for the sprinting Colonel yet, although he has run circles around both studios daily, since coming to the Coast this time. He is doing all of Manager Person's work as well as his own, which is going some.

More Stars for Essanay

The Essanay Corporation never seems to be satisfied in securing new stars. It now is reported that Harry Pollard and his wife, Margaret Fischer, have joined that concern and will produce features, Miss Fischer starring, of course. The report that the couple had gone to another studio, after leaving the American, was unfounded.

Otto Turner and Hobart Bosworth, weary.

ing of the search for a coal mine, are building one at the "U." The feature is called "The Scarlet Sin."

George "Slim" Summerfield, of the Keystone, and Miss "Jerry" Breen, an actress, are the latest to take chances with a marrying justice. Both are busy in pictures and the honeymoon will be a later feature.

Chester Conklin, the Keystone comedian, speaks five languages. During a premature explosion at the studio recently, Chester used up all five and invented three more.

Myrtle Stedman, the Bosworth star, sang at a special church service here Sunday. It is a pity such an exquisite voice should be lost to the screen world.

It is reported that William D. Taylor will direct the remainder of "The Diamond from the Sky" series at the American. Taylor has nothing but a string of success behind him, and should put new interest in the serial.

Charlotte Walker is here starring in "The Kindling" for the Lasky Company. Frank Reicher is directing "The Secret Orchard," with Blanche Sweet and Eddie Mackay in the cast.

Russell R. Smith, new scenario editor of the Famous Players, will be in New York by the time of this publication. We recommend him to all fast movers.

Waithall Deserts the Coast

And what do you know about Waithall leaving our glorious climate to go East for the Essanay? Ain't some folks the limit?

We have just discovered that Mary O'Conor selected St. Patrick's Day to enter the script writing game. We hesitate to make any comment for fear of starting that Irish war all over again. Mickey Neilan and John O'Brien will kindly resume their seats.

Barney Furey, former Selig lead, has joined the Griffith-Mutual. Another recent addition is Margaret Loveridge.

W. E. Keefe has been discovered after an awesome disappearance of many weeks. The Mutual publicity man vanished right after sending out the most audacious "story" of his career, and it was thought he was hiding out from the vigilantes. However, it is found that he merely sought a quiet spot to write his first scenario. Although but three months have elapsed since he faded, here comes Keefe with an entire film comedy. It is called "Beautiful Love," and Fay Tincher is going to play it. Be "it" would prove much better.

Special streets are under construction for "The Alamo," another four-reel Majestic feature in the hands of William Christy Cabanne.

J. Barney Sherry is having a regular time with his brother John. The two had not met in eight years. John informed Barney that he looked like a regular actor.

Business Manager Eugene Allen, of Incerville, is visiting the Eastern offices of the N. Y. M. P. C. to confer with Adam Kessel, Jr., and Charles O. Baumann. Something momentous doing.

Frank Beal Back with Selig

Eugenie Besserer, of the Selig Mission studio, is to be seen in two specials written for her, "The Melody of Doom" and "The Smouldering." Both are psychological and give the French actress every opportunity of displaying her splendid powers. Frank Beal, who recently joined the company, directed both features.

Tyrone Power, Kathlyn Williams, Wheeler Oakman, and other stars are busy preparing for the spectacular feature, "Misbah,"

(Continued on page 34)

Viola Allen as "White Sister" Achieves Great Film Success

Probably no announcement caused a greater stir in the photoplay world than that made recently by Essanay to the effect that Viola Allen had been secured to play the leading role in "The White Sister." Thousands will remember the wonderful part as it was played by Miss Allen on the stage.

"The White Sister" has been made into a marvelous photoplay by Essanay and Miss Allen has given to the world a film record that will be an everlasting tribute to her art.

This is the first photoplay in which Miss Allen has ever appeared. This wonderful actress received many offers from film companies to appear on the screen. She refused them for Essanay.

Only the knowledge that Essanay could and would make a master production of "The White Sister" decided Miss Allen to accept the offer. As a friend of the late F. Marion Crawford and his family, Miss Allen felt that she could do no more than pay a tribute to the author's greatness by a film record of his most popular work.

Essanay is now offering this greatest of all productions to exhibitors throughout the United States. It is unnecessary to tell you what this stupendous photoplay will mean to you and your theatre. You can apply for bookings now through any branch office of the V. L. S. E. (Inc.).

LUBIN
LIBERTY BELL
Features

"LIBERTY BELL"

is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

For the present we are offering

"THE EAGLE'S NEST"

in 6 parts, which is playing to packed houses in all parts of the country. "The Eagle's Nest" featuring Edwin Arden and Romaine Fielding is one of the most picturesque and thrilling dramas ever shown on the screen. The scenic effects are notably beautiful, having been photographed principally in the world famous "Garden of The Gods."

—Also

"THE COLLEGE WIDOW"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

The Lubin LIBERTY BELL feature for release June 7th is Cecil Raleigh's successful comedy drama

"THE SPORTING DUCHESS"

with the popular and famous star Rose Coghlan in the cast.

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1600 Broadway, New York City

FEATURE FILMS OF THE WEEK

New York Gets First Glimpse of Ince's Novel Combination of Screen and Stage—Ina Claire Makes Screen Debut in Lasky Film—Marguerite Clark Again Presented in Famous Players Drama—"Her Own Way" Pleases

"THE ALIEN"

Presenting George Beban in *His Own Combination of the Silent and Spoken Drama*, Nine Reels of Motion Pictures and One Act. Adapted from "The Sign of the Rose." Produced by Thomas H. Ince. Presented by the Select Film Booking Agency by Arrangement with Kessel and Baum.

Plot: Mrs. Masson George Beban
Son, his daughter Blanche Schwed
Instructor Lynch Edward G. Leeson
Tom Griswold Jack Nease
Harvard Hayward Gunn
Mrs. William Griswold Andrea Ladd
Harriet Griswold Thelma Miller
Mortimer Griswold Jack Davidson
The Cashier of the Flower shop Philip MacBride
The Proprietor Frank Burke
Cousin W. J. Kane
The Nurse Ida Lewis
The Maid Fanny Midney

New York, or at least that portion of its population present at the Astor Theater on Monday evening, seemed to like "The Alien," which is not surprising. The "sketch that never failed" has been made into a combination entertainment that retains all of the old "sure-fire" points, and they struck that target Monday evening as surely as ever. With the first appearance of George Beban, trudging along in his inimitable way, with his shoulders weighed down with a Christmas tree, until his final burst of embittered passion, the audience has "The Alien" close to its heart. It laughs when laughs are wanted, and tears come in their turn.

It seems difficult, with the picture over, to imagine how Thomas Ince made a nine-reel story out of "The Alien." It didn't seem that long while we were watching it, and it seems shorter when one analyzes the plot. The answer is that "The Alien" is a deep interest in his people to replace a superficial interest in a plot. For our own part, we would have been well satisfied to spend another reel with George Beban and his motherless youngster at their house in the stuffy slum tenement.

The story of "The Alien," adapted as it is from "The Sign of the Rose," is perhaps, too well known for extended repetition here. In the picture form we first become acquainted with Phil Griswold, a ne'er do well son of the rich, who induces his friend, Robbins, to steal from his employer in the flower shop in order to finance a night of revelry in celebration of the reading of the will of Griswold's father on the following day. Both characters are well played, and the director processes slowly and capably in building his characterizations. Robbins is shown to be a weak-minded, easily influenced type, while Griswold is a typical devil-may-care scamp, devoid of ethics. The "party" held on the stolen money is, indeed, "some" night. But the next morning finds Robbins's employer about to start on a trip to Europe, and the stolen money must be replaced in order to balance the books. Griswold has also received a shock that morning, for his father's will leaves him without a cent.Appealed to by Robbins, he turns to his elder brother, William Griswold, happily married, and the favored son in the writing of the will.

Here, again, the producer makes us know and like his characters, by the manner in which he shows the happy life of the Griswolds with their child, Dorothy. Phil's request for a loan is refused, and in desperation he accepts the prompting received when he notes Dorothy's fear of Pietro, who has just delivered a Christmas tree at the house. Griswold takes Dorothy away and then writes "Black Hand" letters demanding ransom. Dorothy's father immediately thinks of the Italian who brought the Christmas tree, and goes searching for him in the crowded Italian section. There is an inconsistency in the fact that his automobile was going so fast when he was supposed to be searching for a man whom he had only seen once in the crowds. But that granted, the car runs down little Rosa, daughter of Pietro, while the latter is out purchasing Christmas presents for the little one. After taking the child to her home and learning that she is dead, Griswold hurries away to escape the aroused mob, a scene that was unusually well handled.

Skipping scenes that are rich in intensity, we come to Christmas morning. Dorothy's mother receives a note telling her to bring \$10,000 to the flower shop and give it to a man she will know by "the sign of the rose." Meanwhile, William Griswold has taken the case to the police and they are on hand waiting for the "kidnapper." Robbins was intended to receive the money, but he is frightened away by the police. They do not know that, however, and the trap is all set, with the detective waiting as manager of the shop.

Here the picture fades, the curtain rises, and we see a duplicate of the flower shop with the characters in their same positions. The next five minutes are the weakest, in fact, the only weak ones, of the evening's entertainment. Much exposition, unnecessary in view of the fact that the pictures have explained all, is indulged in. Andrea Ladd and Hayward Gunn, satisfactory enough on the screen, do not come up to the mark in the spoken scene. Some comedy is secured between Detective Lynch and Philip MacBride, cashier of the flower shop. Both are capable players, with personalities that "get across." But the pitch

has been lowered, and the grip is lost until Pietro appears. Half crazed, he is wandering aimlessly about when he decides to buy a rose for his dead son's grave. His request convinces the detective that he is one of the kidnappers. Then follows the stirring scene that all who have seen "The Sign of the Rose" in its many years of life will remember. George Beban never played the role with greater fire and sincerity than he had at Monday's performance.

The two little children seen in the picture are the cleverest we have seen in some time. Blanche Schwed, as Rosa, meeting the exacting demands of her part especially well. In his selection of types for all the roles the director has shown rare judgment. The settings are of an equally high standard, and the entire production has been blended with a careful hand. No brief review can give an adequate idea of the many incidents that serve to keep the attention unwavering at every moment. W.

"THE WILD GOOSE CHASE"

Lasky Production in Four Parts Written by William C. DeMille and Directed by Cecil DeMille. Released on the Paramount Programme May 27.

Betty Wright Ina Claire
Her Mother Helen Marston
Her Bon-Father Raymond Hatton
Bob Randall Tom Forman
His Father Bruce Jay
His Mother Florence Reed
The "Grind" Lucien Littlefield
Borato Brothers Bands Theodore Roberts

While this subject has received various and different lengthened treatment at the

troupe. Here is where the charge of fortuitousness may be most rightly spoken. But at any rate they are engaged and save the trials of the troupe and their dignified and impoverished manager. The scenes in the theater where sheriffs with attachments wait in the wings while the managerial Romeo makes love to his Juliet, the camera being placed to take in behind as well as in front of the scenes, were those enjoyed most by the audience.

The picture opens in France where two noble grandfathers decide to leave some millions of francs each to their respective granddaughter and grandson, provided they marry. This joyous news is communicated to their sons and daughter-in-laws in Philadelphia. These parents at once visit each other, agree to the match, and communicate their wishes to their children. Perversity seizes these children, and while Bob sends his over-enthusiastic roommate to call, the girl dresses up her maid and takes the latter's place as door opening domestic. Then the children leave home, she because of her mother's nasty temper and obstinate attitude, he because his father orders him to seek a job. She secures the theatrical position and then helps him to a similar vacant part, for they had met one day in a college escapade and liked each other immensely. As each travels under an alias, the romance prospers.

After the troupe has been imprisoned for inability to pay the hotel bill, the girl's parents find her, help her out of prison, and are persuaded to free the others on condition that she give up the life. In parting from her histrionic career she and the young man exchange addresses, as well as real

ture supposed to take place in Spain. For a neutral country the scenic effort was very successful, Spanish dress, and a variety of other characters placed against a background, added for the principal part, success without lost realism in giving the desired effect. The picture is full of Castilian color in its customs, costumes and settings. None were, indeed, so full of this correct atmosphere that, as the riding of the donkeys down the road, it drew an appreciative wave of amusement.

Marguerite Clark, to use a common expression, is still "there." Her expression changes purpose from darkest despair through coquettish to woman in love. There is something essentially attractive about this very popular star aside from her very clever acting, which may only be attributed to a decided magnetism. The latter quality would seem to be much in demand, as four reels of developing romance needs some such person to hold them fixed in attention. Jack Pickford plays a rollicking, joyous younger brother, William Lloyd is excellent as the old padre, and there were, besides, a number of fine minor parts.

The opening puts a damper on the audience. A worthless husband leaves his wife who has lost her charm. While her boy and girl stand some yards away in helpless misery, the woman stabs herself. Their uncle follows and avenges the death. It is thus far highly dramatic, very replete with custom to which an American audience may do nought but bow in acquiescence, and promises the rest of the picture by causing the girl to vow never to marry, never wishing to be in the same position as her mother. Then comes the leave-taking of the boy who goes with the old padre to Madrid. Simultaneously, there rides into their home town the most famous torero in Spain. He spurns Sorita, who loves him dearly, but who is spurned after the torero has once seen the pretty little sister. The latter now travels to Madrid for a visit. The arrival is a joyous one, but soon she runs into the torero, and the conquest begins. The death still ranking in her heart, she plays with him at every turn. From an ardent admirer he becomes her humble servant, his act of carrying the jar of water from the well greatly alarming her younger brother, who venerates the torero for his skill. Thus matters are proceeding when the great bull fighter is called away to Lisbon, and he returns, to bring with him a great lady to whom he is engaged. At last the barb of love enters the heart of the girl and she comes to the great fight prepared to scratch out the eyes of the other woman. So much beauty together is too much for our courageous champion, who turns to look, and is gored by the infuriated animal. Then the big lady deserts him while the other girl nurses him in the home of the padre. The result, as pictures go, is inevitable.

"HER OWN WAY"

Adaptation of Clyde Fitch's Play of the Same Name. Produced Under the Direction of Herbert Blache for the Popular Plays and Players Company, and Released Through the Metro Programme.

Georgiana Carley Florence Reed
Mrs. Carley, her stepmother Blanche Davenport
Mr. Steven Carley, her sister-in-law Charles Salvavane
Lieutenant Richard Coleman Robert H. Barrat
Steven Carley, Georgiana's brother Frauncis Fraunhofer

Sam Coast William A. Morris
Miles, brother to the Carleys John Karney
Grand Duke Valdimir James O'Neill

Settings such as Director Blache has presented in this production deserve mention in the very first paragraph. The interiors in a home of wealth display an eye for beauty and a lavishness that is by far the outstanding feature of the production. The settings are indeed over-ornate; but by this means the director gives an index to the character of a family that is living beyond its means, and an excuse for the dabbling in the stock market that gives the plot its being. Unusual lighting effects, that are, with one minor exception, well executed, enhance the beauty of the background.

In all other respects "Her Own Way" falls under the heading "average." It is certain to please almost any audience without, however, causing any undue notice. The play presented Clyde Fitch in an ordinary mood; and the photodrama could hope to do little more. Time-worn expedients have been moulded into a plot, with the culminating mediocrity, a "sawed at the altar" climax. But while originality may be lacking, the plot is skillfully constructed, dramatic moments are frequent and of increasing intensity, the producer has proved fully equal to his task, and the acting is capable.

Florence Reed's personality is decidedly ingratiating, here as well as on the stage; and her still as an actress meets every test put by the story. Next to the featured star, Frauncis Fraunhofer, who has been seen on the screen too seldom of late, contributes the best work. William A. Morris is a satisfactorily villainous villain; while Robert Barrat is a hero who mutters "My God!" and rumples his hair at every moment of stress. The balance of the cast is capable.

The plot concerns a lamb in Wall Street, who loses his own money, his wife's, and finally his sister's. Sam Coast loves the sister, Georgiana; and, since she will not have him, he has done his best to aid in



SELIG USED AN ENTIRE THEATER FOR "THE MILLIONAIRE BABY."

Released May 31 on the V-L-B-E Programme. In Five Parts.

hands of different producers, it is the first time that the Lasky forces have presumed upon the ground and a Lasky presentation moreover invariably holds out promise in discovering new angles. Moreover, four good reels give more opportunity for really developing any theme than does one, the one-reeler being the form in which the product is most often seen. Yet there is something so ideal in the duplicate circumstances that might in other mediums be mistakes for fortuitousness, that it makes fine film material. It is—we hasten to say—the case of a young couple who won't marry because their parents want them to, but who meet each other unknown, fall in love and thus bring about the match which voluntary love makes a delight. The subject is one pregnant with possibilities of romance and fun.

Ina Claire's debut in pictures adds one of the musical comedy stars of magnitude to those who have succumbed to the lure of the studio. The same personality that helped to put over her songs, that endearred her as "The Quaker Girl," succeeds in making a distinct part of her character here. She is vivacious, demure, pretty, and also likable. Her screen partner is Tom Forman, of successful Lasky romances, who handles a young lover's part about as well as it is being done. Theodore Roberts as the one-night stand "ham" gives a very clever impersonation of the manager of a usually stranded theatrical troupe. The henpecked father is good for a laugh with almost every scene, while the "grind" who rooms with Bob is another clever and exceedingly funny piece of character work.

Perhaps the best scenes in the entire picture were those dealing with the adventures of the two lovers who, both penniless, accept positions with the same theatrical

names, and this allows the match to be closed in the very next scene, as all objections, real or otherwise, are now removed.

"THE PRETTY SISTER OF JOSE"

A Five-Part Famous Players Release for May 31. Produced by Alan Dwan from Frances Burnett's Romance. Released Through the Paramount Programme.

Pepita, the pretty sister Margaretta Chapman
Jose, her brother John McCormick
Their Mother Edith Cummings
Their Grandmother Gertrude Norman
The Padre William Ladd
Sebastian, the torero Robert Julian
Sorita, the love sick Eddie Mapes
Manuel, the serenader Dick Rosson

A Spanish lover and a Spanish damsel, who disdains his attention to fall dead into love are the basic ingredients with which Miss Burnett's book was built. There is also present that certain distinction which separates an adaptation of a book from the unity that a play will usually possess. The written progenitor is more likely to contribute a lengthened version, one in which the love story is characterized by pretty incidents, by slight diversions, and, finally, the spasm. So with "The Pretty Sister of Jose." Although it opens most dramatically with a killing, the rest concerns the efforts of Miss Clark in depicting the slowly unfolding romance with her torero friend.

The very valuable contribution of photography to a picture result was never more in evidence. Alan Dwan has gone boundlessly into big sweeps and winding roads. It is almost useless to try and describe the exotic effect that has been accomplished by a judicious placing of the lens. It succeeds in contributing novelty to every scene, and especially is this true in a pic-

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

Here are some facts which may be interesting to photoplay authors. The best of editors make mistakes. You may have a good piece of work and it may have been refused by every editor in the business. Strive all the time to improve that story and some day it may reach the right editor or director and prove the "great American photoplay." Hearken to the trials of others! The late Charles Major wrote "When Knighthood Was in Flower," and the romance was rejected by every publisher of first class. Disappointed, he resolved to burn it. A friend interfered. A year later he recopied the novel and submitted it to a publishing house. The publisher finally resolved to "take a chance." The history of the novel, both as a "best seller" and as a book play, is too well known to need extended mention here. You never can tell! The manuscript for "Everywoman" was kicked around the Shubert offices for a year. Lee Shubert had paid a small advance royalty on it because the author was a newspaper man and his play was brought in by an influential person. Finally, some one urged Shubert to read it. He sent it back to the author, it is said, forfeiting the small payment he had made. And then the play was taken over by another producer, and the rest is theatrical history. "The Woggiebug" closed after two or three weeks in Chicago. It was strictly a frost. The scenery and costumes were sold for a small sum. Mark Hays looked over the junk and wrote a play to fit it. They called it "The Top o' the World." Everybody thought the action was impossible. And then "The Top o' the World" remained seven months in New York city, pulled a dead theater out of debt, and duplicated its success in Chicago. You never can tell! Maybe you have a good one for the animated screen, universally rejected, that may yet see successful production!

A Good Photoplay.

Miss O. Meury is the latest to present her idea of what constitutes a good photoplay: "A tale, not the picturizing of a few figure-heads, a few mannikins such as our hero, heroine, villain, villainess (for variety, sometimes eliminated) upon which an author, possessing nothing but a limited imagination, chooses to inflict the usual stereotyped forms of anguish; but a story characterizing the motives that actuate human, possible-to-be-tempted creatures of flesh and blood, and leading via a series of understandable, probable incidents to the climax. A photoplay giving us the opportunity to exercise that faculty, one's intelligence, which a surfeit of stories with the so-called 'punch' has made an almost forgotten quality. In short, a play which succeeds in accomplishing what, judging from the average produced script, is an impossibility—that of being a problem play without spoiling our enjoyment of the film by forcing home that knowledge before the picture has come and gone. As proof positive that I am competent to speak, I might mention that I am an unsuccessful photoplaywright upon whom Fate seems determined never to smile."

How About It?

We recently asked you "how about it?" and have received many and varied replies. Some say the Department is devoted to the real even more than the near; others claim it's all to the contrary. Certain readers would like the Department to return to first principles, taking up the various details of the scenario, publish sample scenes, synopses, etc., and then again, others think the present trend of thought just the thing. Some of the replies brought forth by the "how about it?" are comforting and encouraging. For example: Thomas F. J. Moffett writes: "How about it? I am glad to answer promptly and only say that your page is guided by real practical common sense. Can photoplay writing be taught? Yes and no! Technical form and dramatic construction can be taught. But a certain turn of mind is necessary; a broad sympathy with the tender and pathetic sides of humanity: a sort of 'dramatic instinct'; a keen sense of humor and of literary values such, for instance, as the reading of a Booth Tarkington boy-story brings real tears of laughter and a decided

sorrows to the ribs. Given the above qualifications your Department is all that is necessary to any writer, whether a writer of photoplays or of stories. I want to bring home to you the gratification that to such as I you are a mentor and accepted even at your great distance as a close personal friend." Thanks! And you, gentle reader, what is your idea of the dissemination of lore? Be frankly critical. In other words, "How about it?"

It's a Great Game.

This here photoplay writin' is a great game, isn't it? One class of story is a la mode to-day, and passe to-morrow! A slapstick comedian invents a new form of fun making. He is popular to-day. Tomorrow he's gone where the woodbine twineth, and a former unknown basks in the sunlight of public laudation. We play the scale, do, ri, me, fa, so, la, se, do—up and down and crossways! The triangle plot in taboo and the split-reel comedy or drama provokes the merry ha ha's from the winces. Then in, and behold, some one rubs the magic lamp and the short-length plots are again to the fore! Policies seemingly run in cycles, for one day big stuff is in demand and the next day the wheel goes over and "singles" and "doubles" are urgently requested. Pardon the dissertation, Claudius, pardon the dissertation; but all this leads to a peek into the crystal glass of the future. We rise and in clarion tones announce a forecast. It is that the "Injun" stories are coming in faster than styles in Spring hats. The old days of Bison are to be recalled before long. The Noble Red Man, in feathered headdress and keen-edged hatchet, is to prance to the center of the lens and do the snake dance as of yore. Brush up on Indian lore; beat the war drum, and light the signal fires! Indians, cowboys, soldier boys and tepees are soon to be with us again!

The Hall of Fame.

John Charles, actor and photoplay author, believes there should be some radical improvement in motion picture boards. We're with you, Charles, to a man!

Will M. Ritchey has been turning out some strong stories for Balboa.

Charles J. Buckley, treasurer of the Photo-drama Club, of Chicago, will help represent that organization aboard the *Seig Flyer*, leaving Chicago, July 8, for the Pacific Coast.

Russell E. Smith has gone over to Famous Players as chief of the scenario department. Best wishes, Russ!

Edwin Ray Coffin is voicing a gentle objection to the fondness of certain studios for putting his offerings into cold storage and returning them to him after many days. More power to you, Edwin!

Benjamin Schulberg has purchased a new piano box buggy. Look out, girls!

Gilson Willets has achieved the record of turning out a great big series of photoplay adaptations and original multiple-reel dramas, all in the course of sixty days.

Thompson's Timeliness.

Here are some gems of thought emanating from the pen of J. H. Thompson, "Inquester" and good fellow: "Your page is fine, although sometimes it looks like the moths had gotten into it. It looks an easy 'pop' to get out an original page each week, but it isn't so easy as it appears. Will shoot you some choice verse:

*Censors here and Censors there,
Censors flying everywhere.
When one lands and starts to bite,
Sneat the pest and help the fight!*

"You ask for pointers for improving your stuff. Stick in what you darned please! If you start anything, one crowd will kick. Something else, and the other crowd will 'boiler.' If you remain neutral, you get it in the neck anyway! As Nero, Rome's Christian Emperor, replied to Noah when he asked Nero to take a sail down the bay in his ark: 'No, I've got to stick around here a few centuries to burn a city, besides, who'd trust one's self in that incubator with those German submarines getting so personal? I'll just stay here on the job lading out justice, & in arena, in the same old lavish manner, satisfactory to all!' I agree with you on the scenario idea—but

till one can write a plot, what's the use? If the alphabet meant learning the a, b, c's, one would get nowhere as a speller. In every article I'd mention plotting. If you grab any stuff out, no credit, please. A little bird whispered, if you have any comedy handy you might shoot it to the Eastern Film Corporation, Providence. Hoping you won't get a headache on the name Thompson, I wish you all the success you deserve." Ray for Thompson!

Russ Is Peeved.

"I have been muchly peeved," writes Russell E. Smith, "by various periodical scriveners vaunting their opinion that the 'staff writer' was soon to write himself out—was doomed to oblivion by the fresher output of the amateur—that the 'staff writer,' by reason of his job, was forced to turn out wads of stuff fast and furiously, and therefore it could not be and was not much good. I rise to object. Is it not an assured fact that staff writers are needed and used mainly to revamp and put into working form the scripts and stories bought by the editor? Such has been the case in many places that I know of. Incidentally, stuff that I have written in a hurry often has been much better than stuff I toiled and moiled over. And I believe that few companies with staff writers force them to write any particular number a week, and if they did, why should they be any less fresh than the outsiders? The outsider has to write one or more a week to make a living, doesn't he? Being close to the studio, and knowing the players, directors, etc., and the immediate needs, why shouldn't he be able to, and does, turn out better stuff than the average that comes in? Especially if he is in a higher class and better writer than the average outsider. I fear the wall of the average amateur and his defenders, the aforesaid scribes, is mainly occasioned by their failure to write salable stuff. Since my attack in *The Script* on fake schools, etc., I have been the target for abuse of all sorts, some anonymous, others direct, and the impression seems prevalent that I and others are 'agin' the amateur. Personally, I know of few editors or writers who have given the time and trouble to help the amateur that I have." Mr. Smith puts his argument in his usual forceful way. Just the same, we know of three concerns preparing to return to the open market. They barred the market doors and put staff writers at work. The machine-made plots were not satisfactory and the outside viewpoint is again to be sought. In our humble opinion, many of the so-called "staff writers" of yesterday need rest and relaxation to-day. The work has proceeded to a point where the student can easily recognize the personal characteristics of thus-and-so with or without film and poster credit. There is frequently a limit to the two and three a week writer's plot fertility. A six months' layoff, and then a return to duty, would work wonders in regard to the plot output of quite a number of studios.

First Readings.

"The editor who wants first readings is only cheating himself," asserts Frederick E. Lindsey. "How? Well, when a story comes back, the author with an eye toward his work can always see a change to make in it for the better. No matter how good it originally was, it can be made better by constant revision. The more the story comes back the more changes are made in it, and it is evident that the last company on an author's list will get the best story."

Very fine logic, indeed! In other words, while pondering on the plot and endeavoring to improve it, just send it around the circle and give the final editorial reader the best that is in you. How much better it would be to hold that script until you are certain that you have put your best thought into it, have made all the final shadings, etc., and then send it out. In that case the first might be last and the last first!

Word from Le Noir.

"Before I had heard of Miss Carpenter's idea of writing action on synopses," writes Phil H. Le Noir, "I had been doing it for some little time. Well, the lady is right. If you do put the slip and go in a

synopsis I know it will get the attention of the editor. Here's the proof. Before I started I received hardly anything in return, excepting the cold, old rejection slip. Since turning out 'piotty' synopses I have received at least twenty encouraging notes and have had five held for further consideration. I try and make the synopses not only interesting, but so the staffman can sit right down and dope out the action himself, if necessary. The note deluxe that came from one of my editorial friends after asking for more was as follows: 'Your synopses are green isles of refreshment in the desert of uninteresting piffle I have to wade through much of my time.' Is that editor getting my best work? Am I studying that company's output? Am I? You know."

Literary Ability Needed.

Mrs. L. Case Russell, author of that bright little booklet, "Here Lies," believes literary ability is needed in the gentle art of photoplay writing, despite the fact that most "school" ads assert that "no literary ability is necessary." "To become a photo-playwright," says Mrs. Russell, "you must have first and foremost, imagination. You must have dramatic sense; an expressive vocabulary; an ability to visualize, and finally you must understand photoplay technique. I consider the technique as the last requirement. I do not decry the need of it, but I am opposed to the schools that advertise in howling letters that all you need is a public school education, and the technique they teach you to turn you into a 'corking' photoplay author. To become a truly successful photo-playwright requires real literary ability. It requires an expressive vocabulary, and by that I do not mean a profuse flow of words. It is absolutely essential for the author to be able to convey his meaning to the director who is to produce the play; you've got not only to explain the plot to him, but you've got to inspire him to 'put it across.' And for that, you've got to have real literary ability and a distinct style of your own. Technique means more than form; it means the author must have dramatic sense, must be able to visualize the action of his plot so the director can see it as clearly as the writer. The schools teach you that the scenario must have a title, cast, scenes, and a plot; but that is only form. The film companies are out for original ideas, and if one has a good plot, no matter whether or not it is in the proper form, many of the studios will be glad to buy it." Mrs. Russell's comment on vocabulary interests us. For years we have been alluding to the need of a good vocabulary if one is to succeed as writer. Of course, the house painter who dashes off the wonderful plays is a talented exception, but it is well for you and me to know the meaning of words, to weigh words, to make one adjective all-comprehensive, all-illuminating, to make a few words do the work of a paragraph, to make a few paragraphs do the work of a page. That is what is meant by a good vocabulary. There are oceans of words and there are few who use them clearly or with economy.

GOSSIP OF THE STUDIOS

Ys goes! They are starting a studio band at Lubinville. Scenario editor, Lawrence McCloskey, who is a cornet soloist, is to be leader of the band.

We are informed that William Desmond, Morosco's matinee idol, now supporting Leonore Ulrich on the screen, has just inherited \$30,000. Will some one please introduce us to Wilyum?

CAPTAIN WILBERT MELVILLE, manager of the Western Lubin studio, while in the East recently, became the owner of a new steam yacht, the *Vergasa*, to replace the *Luccero*, which was blown ashore during a heavy gale and wrecked.

DANIEL GILFRETH, who plays so many prominent parts in Pathé's "Who Pays?" series, confesses to sixty-two years. He was an actor in the spoken drama for forty years.

MARTHA BOUCHER has joined the Bela Eddanale company. Mme. Boucher played the lead in "Ben Hur" on the stage, and appeared for years with William H. Crane.

JEAN FRASER, a two-year-old Los Angeles girl, is seen fondling a leopard in "Little Billy," a forthcoming release.

Billie Reeves

The Screen Star of the Screen

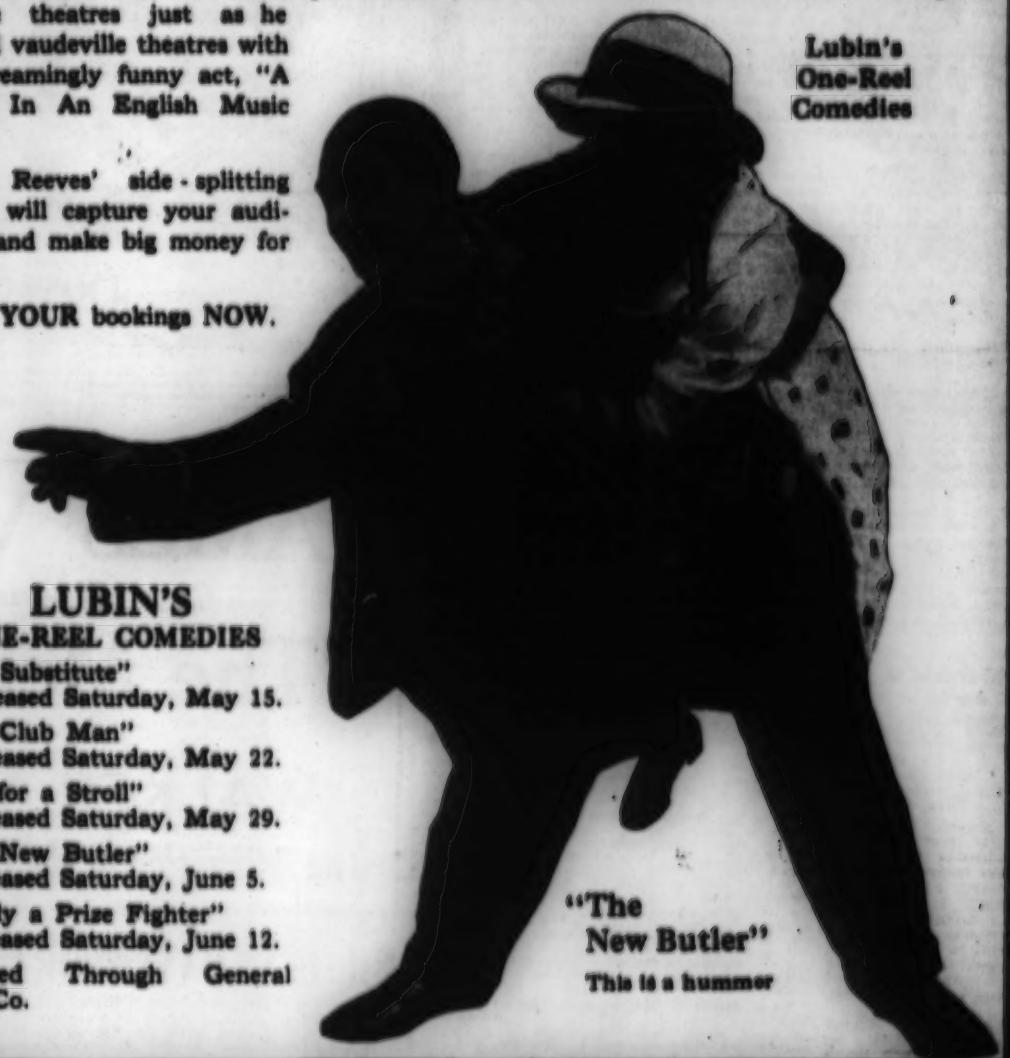
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REVIEWS OF FEATURE FILMS

"COHEN'S LUCK"

Adapted by Lee Arthur from His Play of the Same Name and Produced for the Edison Company by John Collins. Released June 11.

Abe Cohen William Wadsworth
Minnie, his daughter Viola Dana
Blossomthal, store owner Duncan McLean
Kitty McLean Jessie Stevens
Steve O'Hourke Frank A. Lyon

If an unpretentious scenario writer were the author of this picture, its criticism would be one in the week's work and little more would be thought of the matter; but when the author of "The Auctioneer" bids us, by mere mention of his work, stop and consider his earlier stage play as he has adapted it to the screen, a little closer scrutiny is invited and given. "Cohen's Luck" was first presented at the old Metropolis Theater with Joe Welch then an aspiring young comedian specializing in Hebrew parts in the title-role. Whether it was a speaking success or not does not concern the screen in the slightest, for it is becoming more and more a recognized fact that it is the adaptation that counts; and, concerning the general subject of spoken plays, it is often the dialogue that counts the most. There are but two or three of our humorous writers who have overcome this handicap. On the other hand, players of big personality sometimes pull through that alone to success. If "Cohen's Luck" had a David Wardell there might be a different story to tell. Lacking that, it should, at least, possess a cumulative interest.

"Cohen's Luck" is much funnier than it is comic or dramatic. With the exception of an Irish lady, who goes into lottery partnership with Cohen, and the Irish politician after office, the characters are all Jews—sweat-shop Jews; and the whole scale of Ghetto types, from the boss of the shop to the youngest button-hole maker, but shown with the same spirit of understanding that made the auctioneer a great character. For, while every possible bit of fun is gotten from the characters, it also shows them in their more human ups and downs. Roughly, the offering may be divided into the real plot and the incidental plot.

The first has Cohen, Sr., wanting his daughter to marry an eligible and good-looking young man. The girl prefers the owner of the sweatshop. Driven to extremes, she marries the latter, he keeping the ring and marriage certificate. When his wife turns up, Mr. Cohen turns the girl out of the house, thinking her disgraced. Later, the eligible young man finds her, and all is serene for the young couple.

We prefer the incidental plot. It has Cohen discharged for ill-chosen political adherence and buying a lottery ticket with the McGee woman. It finds him operating a restaurant. Perhaps the funniest time of all is when the young fellow comes to call on his daughter. Cohen finds no rest on the fire-escape, nor in the busy kitchen; and ends at last with his head and shoulders far out of the window, leaving the room to the young folks.

The resourcefulness of the Edison Stock aggregation was taxed to the utmost to furnish the necessary Jewish types. The Irish types were excellent. The picture will, without a doubt, go "big" in every Ghetto section, and to other exhibitors desiring to give their patrons some moments of real humor, as well as pathos, the picture will also appeal.

"BLUE BLOOD AND YELLOW"

Number Seven in the Series of Moral Dramas Under the General Title, "Who Pays?" Featuring Ruth Roland and Henry King. Released by Pathé.

Anita Loos Ruth Roland
Bennie Loos Margaret Nichols
Paul Reed Henry King
Alfred Scott Edward J. Brady

The effect of a moral preaching is frequently lost because of the attempt to present a strong set of conditions from which to draw a lesson, and too frequently these conditions are so exaggerated that they almost step outside the range of possibility. Ministers often make this mistake, and now that we are getting sermons in pictures, the natural tendency seems to be along the same lines, that of exaggerated conditions to drive the lesson home. And because of this exaggeration the lesson more frequently fails than succeeds.

Such is the case in this three-reel drama in which, in order to paint the villain as blackly as possible, he is forced to make love to the sister of the girl to whom he is secretly married. To a man on the verge of bankruptcy who had only married for money, this would be far too great a risk and one that no plotting, scheming villain would by any possibility take. With this exception the picture was remarkably well produced with some wonderfully beautiful mountain scenery and some most excellent photography.

A wealthy heiress has a superstitious faith in the value of blue blood and family, and though in love with a clean-minded young man of obscure origin refuses him in preference for his finer bred rival. This girl of an old and respected family has little to boast of, except her ancestors, and only marries the girl to relieve the enormous pressure of his creditors. On the day of their marriage they learn for the first time that she will forfeit her fortune to charity if she is married before her twenty-fifth birthday, which is still two weeks off. They resolve to keep the marriage secret for this period. In the meantime, the husband makes love to his wife's beautiful young

sister, and later when his wife falls down a cliff and is in danger of losing her life, shows his yellow streak by standing idly by while her former lover goes to her rescue. Thoroughly disgusted, she goes to her lawyer and tells of her marriage, and also instructs him to start proceedings for a divorce, but the husband threatens to compromise her sister's good name if she does, and so she is forced to live her life with a man she despises and cannot love, while her sister supports them.

"THE MAN WHO BEAT DAN DOLAN"

A Four-Part Adaptation of Helen Van Campen's Story of the Same Name. Produced and Released by the Gotham Film Company.

Betty Betty Marshall
Willie Willie Ritchie
Betty's Uncle William Yancey
The English Champion Lew Hitchin

Lovers of pugilism throughout the United States, and the world for that matter, will like this picture, which has for its main feature the manly art of self-defense. And there is no reason why it should not please the members of the gentler sex as well, for, much though they may outwardly deplore such encounters, still there is nothing that delights them more than to see an example of virile young manhood bravely fighting for the woman he loves. The story is a well-blended mixture of love and fighting, and a good climax is reached when three rounds of an actual prize fight are shown, in which the cameraman has been particularly fortunate in catching the actual knockout blow.

It is rather unfortunate that the balance of the picture did not measure up to the standard set by the purely pugilistic features. Betty Marshall, introduced as the Gotham fashion plate, left much to be desired, both as an actress and as to personality. Willie Ritchie, besides being a mighty good fighter, is somewhat of an actor, and though his ability along the latter lines will never create a sensation along Broadway, still his appearance before the cameras in other than his fighting clothes was pleasing and acceptable. The photography and direction were of ordinary quality, leaving little chance for comment either way.

The adaptation of the story could undoubtedly have been greatly improved upon. Betty, a young girl recently made an orphan, is in great financial difficulties, occasioned by a loan made on her household furniture to pay for an unsuccessful operation on her mother. She is about to be dispossessed when she meets Willie under romantic circumstances, and he, desiring to help her out, reads an advertisement in the paper offering \$500 to any contestant lasting three rounds with the champion, Dan Dolan. He is successful in not only lasting the three rounds, but in knocking out the champion, thereby becoming lightweight champion of America. A wealthy uncle of Betty's appears and gives his consent to their marriage, providing Willie becomes champion of the world. The balance of the picture is taken up with the signing of the articles of the fight between Willie and the English champion, scenes during Willie's period of training, and the three closing rounds of the actual fight.

The Honor of the Woman (Gold Seal-Universal, June 22).—The fourth episode in the "Under the Crescent" series, detailing the adventures of an American girl, the Princess Hassana. Hassana, in a Turkish harem, is remarkable for some most excellent photography and able direction, although the story is slight and weak. Because she will not bend to the will of her master the princess is taken to a castle far out in the desert and is told that unless she accepts the love of the prince that night he will cause to be killed the man he has captured. Previously the prince, in order to get rid of an unwelcome one by one of his other wives, deserts the young baby in the desert during the midst of a sandstorm, which was remarkably well done, by the way. The lost child is found by the girl's father, a Bedouin, and it being considered a great sin by the members of that tribe to desert their children he resolves to kill her. As a result of the loss of her child the young wife has lost her mind and the stern Bedouin father, invading the harem, is forced to stay his hand. He liberates the young American and the four successfully escape from the castle.

The Boob's Rejuvenation (Lamson-Universal, June 22).—Made up of a combination of rough house burlesque comedy of a boorish nature and vivid melodrama, this two-reel picture, featuring Robert Leonard and Billie Hall, is highly interesting and amusing, especially the able characterization of Mr. Leonard. "Bob" and his love for a cultured society girl. He is fortunate enough to meet the girl at a burlesque theater and with the large check given him by her father obtains a college education, so that in the end he is able to marry her.

Those College Girls (Keyesine).—A riotously funny two-reel comedy, consisting of but one amusing incident after another with little or no connection. The setting is a girls' seminary, in which there is a wealth of pretty girls, and the comedy is furnished by an Irish janitor and his wife and a ludicrous bellboy. It was made for laughing purposes and is successful in its object.

STUDIO Gossip

EDGAR LEWIS has severed his connection with Fox and will take a long vacation before resuming producing work.

In producing "Mi Perdida," a Vitagraph three-part Broadway Star Feature, Director Harry Handworth has already used more than seven hundred people, a hundred auto-

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mobile, and one of the largest theaters in Brooklyn. The scene, showing a theater crowd after a performance, also resulted in tying up traffic on one of the busiest streets in Brooklyn.

THE BILLIE RAYES company of Lubin filmmakers is now working at Atlantic City. In the company that came north from Jacksonville are Billie Hayes, Arthur Hartigan, the director, Fatty De Forest, Mac Hotel, Jack O'Neill, Bobbie Williamson, Harry Nelson, Billy Potter, Johnnie Doyle, Charles Grimaldi, Mary Hartwell, Amy Forrest, and Amy Webb.

MARSHALL NEILAN, who recently joined the Selig Polyscope Company, is producing "The Chronicles of Bloom Center," a rural comedy series. Director Neilan will also be featured occasionally in Selig Red Seal plays.

REVIEWS OF FEATURE FILMS

"ON BITTER CREEK"

Three-Part Lubin Drama Produced by Edgar Jones from the Script by Bennett Campbell Hall. Released May 27.

Clay Fancy..... Louis Martelle
Horace Kirby..... George Gorham
Jed Tolliver..... Justina Huff
Carolina Kirby..... Edwin Gilpin
Bridge Watchman..... Jack Dunn
Robert Kirby.....

The more or less common theme for feed stories is the basis about which this three-reeler was built—but in the sense of a made-to-order scenario architect, who knows what is wanted, and also what is the usual thing that the script producer likes to construct. So then the Fancys and the Kirbys have it out in region unmentionable, shots are plentifully exchanged, a bridge is blown up with satisfying effect, and also the young man and young woman of each clan love each other; who ever did hear of a picture feed where this was not the case? The offering seemed somewhat drawn out, especially at the end. Our opinion is that the audience was slightly bored at the length of the product. It would have made a nice average two-reeler.

Pleasing acting aided to carry out the play. Edgar Jones is thoroughly alive to the contingency of this sort of a plot, and acted as well as directed his offering with a skill born of past experience. Louis Martelle, Justina Huff, and for that matter all the other principals, gave a good accounting of their parts. On the other hand, there were slight discrepancies in the way it was put on, the most notable of which comprised a gas-burning set of logs, with a single flame burning most unnaturally. The point is that "twenty-five years later" it still burned with exactly the same flame.

The first part eventuates a decade or so of years ago, and shows a Fancy, stirred by his thwarted romance, building a toll gate and vowing that all but a Kirby may pass free. Foul war is simultaneously decreed, and quite some of this is shown, satisfying as usual because of its big scope. Then the time passes and the young of each family meet at college in the East. They marry and repair home when a legal decision against the right of demanding toll would seem to bring on a fresh outbreak of the long-smothered contention. Fancy plans to blow the bridge up as the only way of preventing Kirbys from crossing, and in doing so almost catches the young couple in the blast. The destruction brings to light a love missile hidden the twenty-five years before, and enables him with dignity to admit that he was wrong and to claim the woman of the other clan who has waited these many years. They end by declaring peace and building a steel and concrete bridge where the wooden structure had been.

"THE QUARRY"

A Three-Part Selig Drama Written by John Morasco and Directed by Lawrence Marston. Released May 27.

Jim Montgomery..... Frederick Hand
His Mother..... Mrs. A. C. Marston
Hawkins, his cellmate..... William Wade
Detective Kearney..... John Charles
Mollie Hayes..... Grace Darmond
Her Father, mill owner..... Charles Huntington

The late George A. Henly, who used to be most young men's idea of a favorite author, used approximately the same plot to begin a story of his as begins this. Of course, a being drama is not for boys, but the resemblance is remarkable just the same, just as in its later phases it resembles strikingly a modern Jean-Valejan. It is most remarkable of all, however, in that it possesses an ex-cellmate, who comes back, but not to blackmail.

A glance at these three mediums will

reveal at once to the dramaturgic mentality that there is nothing new. Granted. Yet what there is is so well done, its psychology is so correct, its time of presentation so nicely suited, that the offering strikes from the very first as being of the better sort. And, like any feature where room is not too cramped, it is presented in a way far superior to the crowding that accompanies the usual two-reeler. Melodrama, yes, but most welcome so as the story, the best part of the offering, will soon show.

The young mechanic lives with his mother and lame sister. Work being slack, he goes to another town, spurred by the knowledge that a \$50 brace will save his sister's state of health. As he leaves the place where he has applied for work he meets the two yeggmen. Attracted by his tools they fall him, take the implements away, loot the safe, and are about to leave when the watchman enters with a crime resulting. The youth follows, awakened out of his daze. Then the detectives come and he is arrested for the crime, the two safe-breakers having been at the best opportunity. So, of course, he stands the brunt of the charge and is found guilty and pardoned with a life sentence.

In jail he meets the man with a good heart, who helps him to escape in a rather clever manner. Good follow-up is afforded of the search for him, the detective finally returning and having the cellmate pardoned that he may shadow him. The latter is wise, and gives the shadowing gentleman the slip.

By the time the cellmate has had time to put the personal in the paper, the escaped man has risen to superintendent of the mill and is the accepted suitor of the owner's daughter. She knows the truth, but it does not faze her. The cellmate tells his mother, who had not heard from him in years, or months, whatever the elapsed interval is supposed to be, and she comes to her son, the detective doing the shadow act once more. In the midst of the reunion the detective enters, is slightly uncertain at the disengaging beard, but sticks to his point. He refuses to believe the assertion of the fiancee, and is about to insist upon the tell-tale thumb print when an accident in the factory diverts their attention. The superintendent takes the opportunity of running his finger ends under the cutting plane, thus effectually destroying this means of identification. The cellmate now arrives with the real perpetrator of the deed, whom he has been following ever since he was paroled.

Now all this, from the very first to the final scene, gives place to one climax after another, and the cast takes to it like the manner born. The result is as gripping a crime story as has been our privilege to be able to view in some time.

"THE VANISHING VASES"

Two-Part Kalem Drama, Featuring Marin Sais. Released June 16.

That there is a slightly novel turn here to makes a rapidly moving and freely gun playing picture a winner of its class. It is chock full of life, and in its lively movement entirely outdistances all faults which might with a slower tempo creep in for notice.

The crook is foisted through the hunger of his woman friend to try and connect with something valuable. A purse snatched at the museum does nicely, but we have also been allowed to see him spying on the collector of rare vases, and to observe the passion of the collector for a certain pair kept in a small glass case. Then next morning the vases are missing from the smashed vase. And still later the purse snatched is brought up on a disorderly charge. This is where the detective—Marin Sais—and her assistant take the trail and follow him to where he is sneaking into the house of the rich collector. His attempt to thieve the old man and rob his safe is thwarted by the two detectives. In the library the chief tells how, after he had left the museum, the old man had persuaded him to go back and promised him \$1,000 for the safe delivery of the two vases. Then followed his hiding in the museum at closing time and his theft, but the refusal of the millionaire to come across with the \$1,000 promised. This, then, was his reason for coming back for revenge, and he is quite pleased that his rich confederate is shackled to him as they march off.

Her Other Self (Lubin, May 26).—Pictures have straightened out, so to speak, the mysteries of hypnosis, mesmerism and a few other somewhat abstruse topics by presenting them so that the masses may register the subject in the common form necessary to picturization. It is this mind of a woman under a mystic spell that did the two vases nicely. The story shows the husband, a gambler, keeping the woman, his wife, under his influence and forcing her to help in his games of chance. She dies with the coming into the world of a daughter. The clasped years find this girl also under his malevolent mind. When the roulette wheel spins slowly he calls her through his control to cross the board. As long as his will dominates she remains. Then the young doctor comes into her life and, witnessing the sudden transformation in her when her father "comes out" her, he follows and gains conviction of the truth. He leads the police in a raid while she is still at the gambling house. Her father, wounded by the crowd of police, lies on his sick bed, where the final mastery of will between the man and his daughter takes place, and she wins. The story is presented with the nice finish that is characteristic of these producers. Leon D. Kast directed; Julian Lamotte is the author. Vilma Whitman, Mervin Mayo, and L. C. Shumway are the principal players.

LEADING EDISON DIRECTORS CURRENT RELEASES

Charles J. Brabin

"The House of the Lost Court"
3 parts—May 11

Richard Ridgely

"The Wrong Woman"—3 parts
May 21

John H. Collins

"The Man Who Could Not Sleep"
May 26

Langdon West

"Sally Castleton, Southerner"—3 parts
May 26

James W. Castle

"A Chip of the Old Block"
June 8

Will Louis

"The Dumb Woosin"
May 29

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Gladys Hulette and Arthur Housman in the one-act drama, "The Corporal's Daughter," Released Saturday, June 19th. Direction, Langdon West.

"Curiosities in the Parlor," (animated) by Raoul Barré, 1000 feet. Released Wednesday, June 19th—1000 feet.

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REVIEWS OF FEATURE FILMS

"THE WORKING OF A MIRACLE"

Edison Drama in Three Reels Written and Produced by Ashley Miller. Released June 18.

Mary, teacher Gladys Hulette
Boy, the artist Edward Earle
Clark, religious maniac Carlton King

Obviously, a gentleman of the authorship and as practically productive as Ashley Miller, knows exactly what is wanted. Presumably, he also knows well that the varieties of plots are limited, but that there is an open field without favor in characters who may be placed in the pivotal roles. Reasoning it out, probably, on these lines he therefore selected three odd types—an artist, a pretty school teacher, and a religious maniac who borders on insanity—and placed them in as accepted, wherefore some what old, story.

That it would be well done one may not doubt. Spring blossoms and the freshness of the vernal outdoors have lured Mr. Ashley and his young couple into the woods, where a simple romance is enhanced by nature. All this time, however, the maniac lurks in the background, ever spying, ever threatening the girl, wanting her for himself in order, as he feels it, to save her soul. There comes the time when the artist is crippled, and the girl, feeling herself unwelcome, stays away. It is then that a pair of spyglasses helps him in watching her progress to and from school. Paralyzed below the waist he sits one day and sees the arch-maniac press his attention on the edge of a railroad cut, and presently the girl falls over and lands on the rails. The magnifiers now catch the train coming up the valley. By a little heavenly power he is released of his paralysis and rushes down in time to pull the girl from the track before the train, a real one by the way, and he didn't pull her away any too quickly, rushes past the spot.

"THE OPIUM SMUGGLERS"

The Twenty-second Episode in the Exploits of Elaine, Featuring Arnold Daly, Pearl White, and Edwin Arden. Produced by Pathé Under the Direction of the Whartons.

It would seem that the Whartons have become so immersed in science as applied to pictures that they have become careless in their supervision of the ordinary details of direction. It was, indeed, a surprise to witness such careless negligence as appeared in this episode in which a little two-masted sailing schooner stole into the port of New York and anchored off Staten Island without going through the necessary port regulations. Furthermore, the sub-titles distinctly stated that the boat had just arrived from Shanghai, and then, lo and behold, without taking on a single ton of biscuits or a half a log of water, she again steals out of the harbor bound for the far off Chinese port.

With the exception of this little impossibility the picture was up to the usual standard, well acted, photographed, and directed with a story replete with rapid action, thrills, and the wonders of science correctly applied. Kennedy, after much labor, has perfected a portable wireless telephone, and has presented Elaine with a set of the instruments so that she may always be able to talk with him. While browsing around Chinatown in search of Wu Fang's retreat he meets a member of the United States Secret Service on the trail of some opium smugglers. They raid a Chinese den and discover where the opium is to be landed. In the meantime, Wu Fang has managed to capture Elaine. The schooner arrives, the opium landed, and Elaine put aboard to be sold in Shanghai as a slave. The police and Kennedy arrive in time to catch the smugglers, with the exception of Wu Fang, and by means of her wireless telephone Elaine aries Kennedy of her predicament. An exciting chase follows in which Elaine is eventually rescued.

"THE GIRL OF THE SEA"

Thanhauer Drama, Featuring Mignon Anderson and Harry Banham, and Released June 1. Split with "The Baby Benefactor."

Edwin Thanhauer again stands sponsor for a picture that need cause him no worry about his guarantee written across each main title. While it is not a wonderfully unusual product by any means—indeed Mr. Thanhauer has ever disclaimed this very purpose—it tends to hold a sufficient interest to the end. One very commendable feature is that it is built to fill out its story and that sooner than pad, an extra subject is added to the second reel. It gives two welcome pictures instead of one.

The girl from the sea first makes the acquaintance of the city reporter while he and she are fishing in the somewhat shallow surf. Then he returns first, however, having learned of the girl's rescue when a child from a vessel run aground. In the city he is given the story of a millionaire's death to follow up, and he is soon able to establish this dead man as the father of the girl. He is also able to persuade her mother, by mental visioning, that the girl should not be given up to inherit the money, as that would mean a life to which she would be entirely unfitted. So strong is his warning that the woman acquiesces and the reporter is free to claim his—the girl's.

"The Baby Benefactor" included one of the twins and the kidlet and some more children. It is a child heart interest tale

in which the kidlet takes matters into her own hands when her granddaddy, a sour old man, will not help a poor starving family of two. The child goes in taxi-cab style and delivers a basket full of groceries, and when her granddaddy finds her joy at the recovery inclines him to help the needy ones. It is staged in the usual clear and commendable manner.

ALONG THE PACIFIC COAST

(Continued from page 36)
which Director Colin Campbell will produce next for the Selig Polyscope Company.

Anna Luther's first picture at the Seig Jungle Zoo is called "The Isle of Content." Anna, as an island girl, is interesting in more ways than one. For instance, that ribbon worn—not on her arm.

Little Mary Pickford, her director, Allan Dwan, and Hollin S. Sturges, feature producer for the Vitagraph, are writing articles for the next issue of *The Script*, official publication of the Photoplay Authors' League. Little Mary is going to say something tobacco about critics.

Bud and Bud Reckless

Bud Duncan, the small partner of the "Big Bam," of Kalem fame, is recovering from a broken wrist. Bud "got his" during a reckless fall in pictures. Lloyd V. Hamilton, "Bam" is taking more chances. He has purchased a racing auto.

Heidi Rosson, still in her teens, has gone to the Americas from the "U." She made good on the legitimate stage.

Louise Glau is making a success as a villainess. Such a harmless looking young creature, too!

The Smalleys are on their way with another feature, an adaptation from the book "Jewel." It is a Christian Science subject, adapted by Lois Weber.

Anne Little has a new bungalow in Hollywood. She and her mother are warmly welcomed therein.

Billie Sheer, the very original comedian, says he once was a jockey, but we'd rather hear him sing.

Raymond Hitchcock with Keystones

Bess Meredyth, actress and writer, has returned to the Universal after an absence of several months. While away she enjoyed two major operations at a hospital. The "U" is fortunate in securing her return.

Clyde Tracy, the artist-actor, is busy with the brush at Incerville, painting many pictures for the walls of a big set for "The Man from Oregon," a five-part Mutual Master Picture, in which Howard Hickman and Clara Williams are starring. Our den is a little shy on good oil paintings.

Raymond Hitchcock, the Broadway star, is working nicely in harness at the Keystone studio.

Truly Shattuck is going to introduce herself on the screen as a wealthy widow. That role should cheer any feminine heart.

Bessie Barriscale entered her dressing-room one morning and found that the Incerville pup had sacrificed the entire night in rearranging her principal costume for "The Mating." The production was stopped until experts were called in and a new gown made from photos and the remaining pieces of the wreck.

It has been necessary for J. Warren Kerrigan to put away all thoughts of work for two weeks more, following his illness. He is recuperating at his mother's home in Hollywood.

Oscar A. C. Lund is staging a four-reel production for the Universal. Mr. Lund is reputed as a feature producer.

Garlands and old shoes continue to adorn the dressing-room of Pauline Bush, the winsome Universal star who recently returned from an auto honeymoon as Mrs. Allan Dwan. The good-natured leading lady allows the decorations, old and new, to remain. She well knows the loyalty and regard of the donors of both humorous and serious gifts.

F. McDowell Willis has joined the big scenario staff of the Universal. His first story there is "Out of the Flames," for Director Burton King.

Old Dell Henderson—bless his young heart—finally has invaded a Keystone picture personally. It is the first time he has obstructed the lens since leaving the Biograph to direct for Mack Sennett. The picture should be a big hit.

Jack Pickford will be sent East soon by the Famous Players. He will work in the New York studio. Adolph Zukor is expected in Los Angeles within a few days. He will decide what shall be done with the Fiction studio, recently purchased by the Famous Players. Again rumor has it that even officials of the corporation do not know future plans for work in California. Little Mary is working in a new picture without a name. It don't need any.

Sid Chaplin is at work again after a siege of illness.

State Pictures, official publication of the State Club of America, is leaping right to the front under the able management of the alert "Captain Jack" Poland. Every issue contains lively news of interest to camera men, actors, directors, and all other studio people. Mr. Poland deserves the undivided support of the entire colony for his unselfish efforts.

Ince gave a big picnic and rode a few days ago to celebrate the recovery of Manager Thomas Ince. About two thousand people were on hand at this highly successful affair. Eugene H. Allen prepared this big affair. Eugene H. Allen prepared this big affair.

W. E. WING.

DANIEL FRANKLIN

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BY A MEMBER OF THE STAFF OF THE EXHIBITIONISTS' ASSOCIATION.

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LICENSED FILM RELEASES

Monday, June 7.

(Bio.) *The Tear on the Page*. Dr.
(Edison) (No release this date.)
(Era.) *The Gilded Cage*. Dr.
(Kalem) *Her Husband's Honor*. Two parts. Dr.
(Lubin) *Head o' Strife*. Series No. 10. The
Unsparing Sword. Dr.
(Selig) *The Webb of Crime*. Two parts. Dr.
(Selig) *Heart-Sell News Pictorial*. No. 45.
1915.
(Vita.) *The Jarr Family Series*. No. 10. "Mr.
Jarr and the Beauty Treatment." Com.

Tuesday, June 8.

(Bio.) *Man and His Master*. Two parts. Dr.
(Edison) (No release this date.)
(Era.) *The Romance of an American Duchess*.
Two parts. Dr.
(Kalem) *Ham at the Fair*. Com.
(Lubin) *He's a Bear*. Com.
(Selig) *Saved by Her Horse*. Dr.
(Vita.) *Love, Snow, and Ice*. Three parts.
Broadway Star Feature. Scene. Com.

Wednesday, June 9.

(Bio.) *Up in the Air*. Com.
(Era.) *Lost in the Jungle*. Cartoon. Com.
(Era.) *A Close Shave*. Cartoon. Com.
(Kalem) *The Money Lender*. Two parts. Dr.
(Kocherbocker) *The Kick-Out*. Three parts.
Dr.
(Lubin) *Tap! Tap! Tap!*. Two parts. Dr.
(Selig) *Willie Goes to Sea*. Com.
(Vita.) *Spades Are Trumps*. Com.

Thursday, June 10.

(Bio.) *The Divided Locket*. Dr.
(Era.) *Scudie's Pinch*. Com.
(Lubin) *Courage and the Man*. Three parts.
Dr.
(Mina) *Father Forgot*. Com.
(Selig) *Pain in Blue*. Two parts. Dr.
(Selig) *Heart-Sell News Pictorial*. No. 46.
1915.
(Vita.) *Mr. Blink, of Bohemia*. Com.

Friday, June 11.

(Bio.) *The Battie*. Bohème. Dr.
(Edison) *Cohen's Luck*. Four parts. Com.
(Era.) *The Wealth of the Poor*. Western.
(Kalem) *The Haunting Fear*. Three parts. Dr.
(Lubin) *The Corset*. Dr.
(Vita.) *Fair, Fat, and Saucy*. Com.

Saturday, June 12.

(Bio.) *Life's Changing Tide*. Dr.
(Edison) *McQuade of the Traffic Squad*. Dr.
(Era.) *The Greater Course*. Three parts. Dr.
(Kalem) *The Pay Train*. Episode No. 31 of the
"Hazard of Helen" Railroad Series. Dr.
(Lubin) *Nearly a Prize-Fighter*. Com.
(Selig) *The Journey's End*. Jingle-Box. Dr.
(Vita.) *Four Grains of Rice*. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, June 7.

(Amer.) *The Right to Happiness*. Two parts.
Dr.
(Keystone) (Subject not yet announced.)

Tuesday, June 8.

(Beauty) *The Redemption of the Jasons*. Dr.
(Maj.) *Dirty Face Dan*. Com. Dr.
(Thun.) *The Six-Cent Loaf*. Two parts. Dr.

Wednesday, June 9.

(Amer.) *The Son of the Vash*. Dr.
(Broncho) *The Tavern Keeper's Son*. Two parts.
Dr.
(Selig) *Payment in Full*. Dr.

Thursday, June 10.

(Domino) *The Strike at Centipede Mine*. Two
parts. Dr.
(Keystone) (Subject not yet announced.)
(Mutual Weekly) No. 23. 1915.

Friday, June 11.

(Faisst) *His Guardian Auto*. Com.
(Kay-Bee) *The Pathway from the Past*. Two
parts. Dr.
(Selig) *The Ten o'Clock Boat*. Dr.

Saturday, June 12.

(Keystone) (Subject not yet announced.)
(Selig) *United Action*. Two parts. Dr.
(Royal) *An Unlucky Butler*. Com.

UNIVERSAL FILM RELEASES

Monday, June 7.

(Imp.) *The Twelfth Hour*. Dr.
(Joker) *How Billy Got His Baise*. Com.
(Joker) *The Fox Hunt*. Cartoon.
(Victor) *A Daughter of the Nile*. Three parts.
Dr.

Tuesday, June 8.

(Gold Seal) *Under the Crescent*. Adventure No.
2. "The Cage of Golden Bars." Dr.
(Nestor) *Their Friend the Burglar*. Com.
(Selz) *The Struggle*. Dr.

Wednesday, June 9.

(Animated Weekly) No. 170.
(Lammie) *From the Shadows*. Dr.
(L-Ko) *Bill's Blighted Career*. Two parts. Com.
(Selz) *The Struggle*. Dr.

Thursday, June 10.

(Bio.) "U" in *Blaine's Eye*. Dr.
(Casper) *Lady Baines and Detective Duck*. In
"The Story of the Sacred Safety Pin." Com.
(Selz) *The Valley of Silent Men*. Two parts.
Dr.

Friday, June 11.

(Imp.) *A Strange Disappearance*. Three parts.
Dr.
(Victor) (No release this week.)

Saturday, June 12.

(Diana) *The Circus Girl's Romance*. Two
parts. Dr.
(Joker) *Where Ignorance is Bliss*. Com.
(Powers) *The Woman Hates Baby*. Dr.

UNIVERSAL FILM RELEASES

Monday, June 7.

(Ideal) *Stepping Westward*. Two parts. Dr.

(Superior) *Almost Luck*. Com.
(Superior) *Mixing the Cards*. Com.
Wednesday, June 9.
(Grandin) *The Spider*. Two parts. Dr.
Thursday, June 10.
(Luna) *The Near Capture of Jesse James*. Com.
(Starlight) *Hebe's Millions*. Com.
Friday, June 11.
(Premier) *At Twelve o'Clock*. Two parts. Dr.
Saturday, June 12.
(Pyramid) *Canned Curiosity*. Two parts. Com.

MUTUAL FILMS

Truly Rural Types (Painted, June 4).—Good high-class comedy characteristics this one. It shows the theatrical manager despairing of finding rural types in the city and postponing the opening of his new play. The star pair, whom he refused, spreads him, and train them to act in his play. The morning after the opening night he is astounded at the theatrical notices which advertised the success of an old stage couple. The psychology of the thing, of course, is that which differentiates in the common mind, the city type from the country people. The scenes there with the couple preparing to make love were really good.

Little Orphantus (Beauty, June 4).—The caption stands for the name of the little Japanese orangie—played by Bert Gordon—whose woman will not go to America with him. Here the little stranger meets the woman whose politeness she misunderstands. So that when he announces his coming marriage to the other girl, the little one kills herself as an immovable protest against what she thinks an insult. The offering is pictured with great beauty, and is nicely fitted to its length utilizing a number of good camera effects, as well as photographic beauty it otherwise possesses.

A Freight Car Honeymoon (Theater, June 4).—There is no possible chance of as cute and clever an idea as lurks within these thousand film feet. If presented in a characteristic a manner, not getting over "big," there is hardly much to tell concerning a comedy romance, that yet, with its artistic finish, and its young married couple subject matter, every shot is with dramatic value. The transportation is distributed among the love of the girl, the other man, as well. Determined to have their honeymoon, they camp out in the freight car, and the freight cars take the things as a big joke. Then, after several days of travel, the man climbs the pole, and telegraphs to the next station to cut out and sidetrack their particular car, and it is not until several days later that the "super" finds out about it, and also decides to right the matter of the love position. *Pic La Radio* played the girl.

The Guiding Light (American, June 4).—While the plot is essentially simple, the offering accomplished what producers are trying to always accomplish in transferring the very usual triangle to a new locality. This is the Midwest, where the keeper and his wife are visited by a third party. The latter personifies the woman who has had her husband has gone for a picture on the minnows to close. Out on the river a night, he comes home and year later reappears to the sole principle of the Guiding Light determines her to a rash swim to land. The bacon is lit, but not before her husband's rowboat runs about the unlit land. Proper handling would have entitled this to two-reel prominence, but in the way it is presented the length is sufficient, because the chance in locality succeeds, alone, in putting it across. *Ed Coxon, Winifred Greenwood, and George Field* are the leading trio.

The Resolve (American, May 31).—The fact that some people believe that the differences between essential and practical polygamy are the two thousand miles between New York, or for that matter any other metropolis, and Lake City, has given rise to this two-reel tragic drama. The subject is one of the unusual stories here life with the man who had always found an excuse to postpone the marriage ceremony. So that the first reel is quite occupied with dissolves and fancy photography, depicting the flirtations of her male friend with a number of other women, the exact number of whom, while not determinate, according to the treatment it has received, is nevertheless immaterial. Toward the end of the first half, the lady in question sits down and starts to write a determined letter to her male friend. Visions of her whole intimacy with him from swain-arts courtship onward, persist to the detriment of her writing. As she is about to continue several shots ring out, the result of his intimacy with a trained nurse, who then shoots herself. Of course, this leaves the woman in possession of a name the dead man cannot deny, and having loaded her with this much the film ends. The picture was well staged. *Ed Coxon and Winifred Greenwood* are featured.

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IN PREPARATION: "The Failure," by W. C. Cabanne, featuring John Emerson.

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BIOGRAPH BIOGRAPH

WALTER EDWIN DIRECTOR

Lightning struck the Pathé studio, in Jersey City, last week just as the Whartons and "The Romance of Blaine" company were saying their farewells. Some of the players were hurtled to the floor and badly shaken up, but no serious damage was done. Pearl White was thrown against an iron pillar and badly bruised, and Lionel Barrymore was hit by a chimney brick which crashed through the glass roof. After the confusion was over it was regretted that a cameraman had not been on the job to record another exploit of Blaine.

FEATURES ON THE MARKET

PARAMOUNT FILM CORPORATION

DATE	PRODUCER	PLAY	STAR	BUBBLE
May 21	Brewster	Betty in Search of a Thrill	Miss Jessie	
May 20	Paramount	Stella Baby and Man on the Star Cast	Cast	
May 22	Lasky	Stolen Goods	Blanche Sweet	
May 23	Famous Players	Wild Geese Chase	Les Chaire	
June 3	Famous Players	Pretty Sister of Joe	Marguerite Clark	
June 10	Paramount	Jim the Penman	John Mass	
June 11	Lasky	Dawn of a To-morrow	Mary Pickford	
June 12	Famous Players	Brothers Officers	Henry Aldrich	
June 13	Lasky	The Arab	Walter Selwyn	
June 14	Famous Players	Clarissa	Harold Davis	
June 15	Morosco	Seven Sisters	Marguerite Clark	
June 16	Lasky	Wild Olive	Walter Moore	
June 17	Famous Players	Alimony Paddan	Mary Pickford	
June 18	Morosco	Little Pal	Wanda Allen	
June 19	Famous Players	Remember's Daughter	Blanche Sweet	
June 20	Morosco	The Gee	Victor Henning	
June 21	Famous Players	The Running Fight	Charlotte Walker	
June 22	Morosco	Kindling	Laura Hope Crews	
June 23	Famous Players	The Fighting Hope	Pauline Frederick	
June 24	Morosco	Gold	Lenore Ulrich	
June 25	Lasky	Kilmeny	Miss Jessie and Carlyle Blackwell	
June 26	Famous Players	Poppet Crown	Mary Pickford	
June 27	Famous Players	Rags	Marguerite Clark	
June 28	Lasky	Mice and Men	Blanche Sweet	
June 29	Famous Players	Secret Orchard	John Barrymore	
June 30	Lasky	The Dictator	Patty Ward	
Aug. 1	Famous Players	Marriage of Kitty	Miss Jessie	
Aug. 2	Morosco-Bosworth	Nearly a Lady	Harold Davis	
Aug. 3	Morosco-Bosworth	Gay Lord Quex	George Fawcett	
Aug. 4	Famous Players	Majesty of the Law		

WORLD FILM CORPORATION

May 17	Harris	When It Strikes Home	Grace Washburn	
May 18	Freeman	The Boss	Hollieh Bland and Alice Brady	
May 19	Worrell	Builder of Bridges	C. Aubrey Smith	
May 20	Brady	Little Miss Brown	Victor Martin	
May 21	Brady	Fine Feathers	Janet Beecher	
June 22	California	The Face in the Moonlight	Robert Warwick	
July 3	Brady	A Phyllis of the Sierras	Beatrice Nichols	
July 4	McIntosh	After Dark	Alice B. Francis	
July 5	Brundt	Colonel Carter of Carterville	Burt McIntosh	
July 6	Brundt	An Indian Diamond	George O'Brien and Blaine Hammerstein	

WORLD FILM SPECIAL RELEASES

Feb. 17	In the Land of the Headhunters. (Our- selfs.)	7th The Sporting Duchess. Six parts. Lubin.
Mar. 3	Alabam, a Spectacle. Six parts.	14th Sons of the Mothers. Five parts. Vita- graph.

GEORGE KLEINE ATTRACTIONS

Officer 666. (With Howard Estabrook.)	Five parts.	7th The Sporting Duchess. Six parts. Lubin.
Dr. Harvey. (With Mrs. Leslie Carter.)	Six parts.	14th Sons of the Mothers. Five parts. Vita- graph.
Miss Thiel. (With Mary Russ and Har- old Mayhew.)	Five parts.	21st The White Sister. Five parts. Lubin.
Who's Who in Society. The Commuters.	Five parts.	28th The Millionaire Baby. Five parts. Lubin.
The Women Who Dared. (With Francesca Bur- ton.)	Five parts.	

PHOTO DRAMA COMPANY

Time Lock 776. (With Joe Welch.)	Six parts.	11th The Sporting Duchess. Six parts. Lubin.
PROHIBITION FILM COMPANY.		14th Sons of the Mothers. Five parts. Vita- graph.

Prohibition.		21st The White Sister. Five parts. Lubin.
NONPARADE FEATURE CORP.		28th The Millionaire Baby. Five parts. Lubin.

Feb. Alice in Wonderland. (With Vito Savo.)	Six parts.	
ITALA FILM COMPANY		

Special. Cabiria.		May 8 The Straight Road.
Feb. Treasure of the Leagues. Four parts.		May 15 Wildflower.

Julio Portol. Serpent. Three parts.		May 15 Wildflower.
EDISON.		May 22 The Dancing Girl.

Jan. Pastaama. (With George Hanson.)	Five parts.	May 22 The Dancing Girl.
KALEM.		May 29 David Harum.

Jan. The School for Scandal. (With Alice Joyce.)	Four parts.	May 29 David Harum.
WORLD COMEDY STARS.		May 29 The Pretty Sister of Joe.

May 17 Weber and Fields in Two of the Brav- est.		May 29 The Commanding Officer.
May 21 Tom Wise in Ready Made Family.		May 29 May Blossom.

May 21 Weber and Fields in The Delicatessen		May 29 May Blossom.
June 7 Bafferty Stops the War.		

June 14 Weber and Fields in The Children of Mike and Meyer Stone.		May 30 The Way of the Transgressor.
June 21 Bafferty Stops a Marathon Runner.		June 3 The Way of the Transgressor.

June 28 Weber and Fields in Mike and Meyer Go Fishing.		June 3 The Way of the Transgressor.
V-L-S-E PROGRAMMES RELEASED EVERY MONDAY.		

APRIL.		
11th Eddie's Nest. Six parts. Lubin.		

11th The Jinxers. Five parts. Vitagraph.		
11th Graustark. Six parts. Kalem.		

MAY.		
2nd Carpet from Rags. Five parts. Selig.		

17th Island of Regeneration. Six parts. Vita- graph.		
24th The Slim Princess. Four parts. Kalem.		

24th The Rosary. Six parts. Kalem.		

STUDIO GOSSIP

BARRY O'NEIL has great expectations for his production of "The Great Ruby," the famous Drury Lane melodrama, now being staged at the Lubin studios. The cast includes Beatrice Morgan, Octavia Handworth, Eleanor Barry, Frankie Mann, Jeanette Hackett, George Soule Spencer, Peter Lang, Chauncey Keim, Walter Hitchcock, Ferdinand Tidmarsh, Howard M. Mitchell, Charles Brandt, James Farrell, Douglas Sibley, Richard Wangemann, William H. Turner, George A. Trimbale, Bernard Siegel, Alan Quinn, Clarence Jay Elmer, James Cassidy, Walter Law, Ruth Bryan, George Clark, and Edith Ritchie.	HERBERT STANDING, of the Morosco-Bosworth, has probably created more famous roles on the stage than any man now in moving pictures. In addition to creating Christian in Sir Henry Irving's original production of "The Belles," he was the first Jim the Penman when it was produced in England, and was also the original Jack Portmab in "As in a Looking Glass," a part made famous in this country by the brilliant Maurice Barrymore. For over twenty-three years Mr. Standing created parts at the famous Criterion Theater in London in association with Sir Charles Wyndham, part of the time as co-lessee of the historic playhouse.
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Selig

"The Rosary"

A Heart-Stirring Drama in Seven Reels, Adapted by Edward E. Rose from his stage play of the same name, will be released on June 28th, as a Selig Red Seal Play through V-L-S-E, Inc., 1600 Broadway, New York, and Branch Exchanges. "The Rosary" features Miss Kathlyn Williams and a carefully selected company of players.

HIS FATHER'S RIFLE Here is a Selig Diamond Special in three reels, released in regular service on Thursday, June 17th. An exciting story of the Jungle.

S Selig Regular Program for Week of June 14th

"LETTERS ENTANGLED"—two reels, released June 14.

"THE HEART OF THE SHERIFF"—Western, released June 15.

"A TRAGEDY IN PANAMA"—taken on the Isthmus, released June 16.

"THE ANGEL OF SPRING"—Selig Jungle-Zoo Drama, released June 19.

Hearst-Selig News Pictorial is First in War and First in Peace

SELIG POLYSCOPE COMPANY

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CURRENT RELEASES

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Star Cast
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"A Girl of Yesterday"—with Mary Pickford

CRANE WILBUR

LUBIN COMPANY

Emmett Campbell Hall

PHOTOPLAYWRIGHT—Lubin Company

Showing—

"ROAD O' STRIFE"

—a serial

FRANK POWELL

Producer of: *A Fool There Was*

Officer 666

In Preparation: *Princess Romanoff*

The Children of the Ghetto

From the Valley of the Missing

SCREEN CLUB

REVIEWS OF FEATURE FILMS

"WHEN THE MIND SLEEPS"

A Three-Part Kalem "Broadway Favorites" Production for Release June 14. Directed by Kenean Buel.

Wanda, of arrested mentality .. Myrtle Tannehill Carlson, the doctor .. Harry Hallam Burke, his assistant .. Robert Walker Tom, a migratory musician .. Arthur Alberts Robert, Wanda's guardian .. Jerry Austin

The producers of this picture have taken the very big possibility of a young girl of arrested mentality, and placing her in the hands of a number of male contenders—for she is very beautiful—have sought to develop a story that would grace the person of Myrtle Tannehill. Kalem methods, being well known, will not, perhaps, need as much discussion as the new screen acquisition in the person of Miss Tannehill. She has a most pleasing personality, her smile is engaging, and she seems quite at home. That she can act is quite plain, and such a part gives her plenty of opportunity to do her best. There is but little doubt that we are to see more on the screen of this talented young actress. The work of Mrs. Hallam, Walker, Alberts, and Austin is, like the Kalem method, too well known to need more than favorable mention.

The play opens with the backward girl entrusted into the keeping of a young and vicious guardian. She escapes him to go with a wandering musician, who treats her as his sister. Personally, we had rather not trust him, but the girl does, and with apparently good result. For she comes some time later to a sanitarium, where her efforts at collecting a largess, for the playing of her musical companions brings her to the notice of the doctor, who has invented a remedy for her disease. The remedy is in a bottle; the formula is scribbled on a piece of paper. However much physicians may laugh at this, the cure is effected, and the girl, now a woman of well-developed mind, is in love with the doctor's assistant. The doctor, jealous, refuses to continue the cure, and in the fight, both men are killed and the formula destroyed. Then follows, if we can assume what preceded as true, the best part of the picture. The girl rapidly deteriorates to her former mental condition and eventually goes back to wander to the lyric strains of her musical companions and to display a childish eagerness in everything she sees.

"THE BUILDER OF BRIDGES"

A Five-Part Adaptation of the Play of the Same Name by Arthur Sutro. Produced by the Frohman Amusement Corporation Under the Direction of George Irving and Released on the World Film Corporation Programme.

Edward Thurlfield .. C. Aubrey Smith G. W. Ansor Henry B. Miller .. Edward R. Mawson Walter Graham .. Fred Arlie Arnold Faraway .. Jack B. Sherrill Dorothy Faraway .. Marie Edith Wells Mrs. Louise .. Kate Meek Ruth Faraway .. Helen Weir

"The Builder of Bridges" is a good picture. The story conforms to the demands of dramatic construction, which is no more than is to be expected, coming as it does from the master hand of Sutro. It is interesting and well told, the action tense and exciting, working up to a strong dramatic climax. Furthermore, the interest of the original story has been greatly added to by the possibilities of the camera, which permits of every phase of the action being seen. This applies particularly to the views shown of the actual bridge building work in which the director was fortunate enough to find in the course of construction what will be one of the most beautiful bridges in the world, built upon the classic lines— a succession of long, slender arches. These views form one of the very attractive features, just enough being shown without causing lack of interest through monotony or a constant repetition of boresome detail.

From a technical standpoint the picture, just little to be desired, the exterior settings being well chosen, and the interiors built in conformity to realistic truth. As for the acting, it was consistently high class throughout. C. Aubrey Smith in the leading role giving an able characterization, conveying the impression of being almost a real builder of bridges; Marie Edith Wells and Helen Weir were pleasing at all times, and though their parts called for little real acting ability, still their ability to do that little well and their fresh, clean, young beauty added greatly to the success of the production from a purely artistic standpoint. Jack Sherrill, as the young man with the weak moral nature, showed a tendency to overact most of his scenes and little variety of expression. The supporting cast was strong and able.

The story is simple, but dramatic. Jack Sherrill, a young man employed in the office of a bridge company, is tempted to gamble on the curb market with the firm's money and, as is natural, loses. He confesses to his sister, Dorothy, who unsuccessfully attempts to borrow the money from Graham, her fiancee. Jack begs her to plead with Thurlfield, the chief engineer of the company, for leniency, and Dorothy, accidentally forcing a meeting, causes the latter to fall in love with her, and in doing so loses her own heart as well. On Thurlfield's return to the city, Jack's peculations are discovered, and Thurlfield, in order to keep his fiancee from knowing that her brother is a thief, makes them good. In the meantime Dorothy has broken her engagement—because of Graham's selfishness and he, on receiving her note, returns

his ring, denounces her in the presence of Thurlfield who, without giving her a chance to explain, leaves. Later the curb market takes a miraculous turn and Jack wins back part of his losses. This gives Dorothy an opportunity to seek Thurlfield and explanations are followed by a satisfactory ending.

The Money Leeches (Kalem, June 9).—The general subject, that of loan sharks, is a strong one, and strong enough to base at least a good two-reel drama, such as this, upon. As an exposition of the loan shark's methods, it is second only to the quick and exciting pistol and fist fight at the finish. The young bank clerk borrows money from a loan shark in order to enable his mother to have the means of operation; the interest piles up, until he is unable to make ends meet, and is caught in the net. At the station house the girl detective—Maria Bates—takes pity on him. She persuades the stenographer of the loan shark to allow her to take her place, the stenographer having been shown as not approving of her employer's business. In the stenographer's chair, she is gradually able to amass proof, and finally through a secret door in the wall she is also able to trap the bank president, who was privately interested in the loan office as well. Then, in their prosecuting not to convict the clerk, the two loan sharks are allowed their freedom, although the clerk might just as well have turned State's evidence and cleared himself in that way. The picture is well put together.

A Japanese Mask (Pathé).—The first Pathé picture to reach this country since the outbreak of the war, this three-part drama, like most foreign productions, consists of a weak, almost uninteresting story, exceedingly well directed and photographed. The story hinges upon the alleged power of a hideous Japanese mask, the superstition being that any one it goes upon will not die a natural death. The plot is highly melodramatic, and possible, but hardly probable. A French officer is wrongfully accused of forgery, and sent to prison by a brother officer, who later marries the accused's wealthy sweetheart. Escaping from prison with another prisoner, who is killed in an attempt to cross a chasm, he comes into the concealed fortune of his comrade, and thus being able to establish a secure position in the world engages detectives to expose the man who sent him to prison, with the result that he catches his killer, valuable war piano to the admiring of a foreign power. On confronting him with the proof, he snatches at him through the eyes of the Japanese mask. Crashed with guilt, he goes into an adjoining room and commits suicide.

LICENSED FILMS

Love Finds a Way (Bell, May 19).—Written by Mrs. Otto Skinner, this single-reel drama of the Revolutionary War period is interesting mainly on account of the costuming and clear, distinct photography, the story being very light. A young girl, the daughter of a raiding Tory, is in love with an officer in Washington's army. Her brave father when he discovers it locks her in the garret on a diet of bread and water. There she discovers her mother's diary, which details a series of similar circumstances in the life of her father and mother which they solved by eloping. The daughter resolves to follow her mother's example, and married to her grandmother's widower, who is married that night. The feature parts were ably handled by Thomas Santachi and Mrs. Lorton.

Worship—Bell News Pictorial, No. 41 (May 24).—The feature views are the Atlantic fleet assembled for review in New York harbor, the marching military band, the review by the Presidential yacht *Mayflower*, the fireworks display, and the final leave-taking of the gray fighters with an accompanying salute. Other items are some realistic trench digging and fighting scenes; the annual inter-class baseball at California University; a cloudburst that condemned the tracks of a steam freight of way; the leaving of the London *Races* and London Scots for the front; the Vanderbilt Cup Race for baby machines at the Prince Fair. There are some well-taken views.

The Pay Train (Bell, June 12).—An episode in the drama of life in Mexico, written by E. W. Mathews, and produced under J. P. McInerney. Here, however, again leads the Mexican workers of the maintenance of way corps are dissatisfied, and plan to wreck the pay car when it arrives on its weekly rounds. They implore Helen, the operator, in a convenient, stalled freight car. With shards of her skirt she manages to lift a fallen revolver that one of the Mexicans lost from the ground, and to cut the monophore wire with her last shot, just as the train is rounding the curve. It stops, they release her, and the bandits are captured further up the track, where the derailment had been planned. There is much of the usual soap and technical railroad matter, common to the others of the series, in this installment as well.

The Secret's Price (Emanay, May 24).—One is quite certain that this play concerns a destructive invention, firstly because the play is quite plain; and, secondly, because the inserts are quite in fact, they almost say too much, giving the aggravated appearance of illustrated discourse. The colonel wins the widow, who minds her husband's last injunction and hates him. Then a Mr. Meyer (with a purpose) visits and buys the secret, and even threatens to want to buy something more. The colonel, meanwhile, goes to Mr. Meyer, and bluffs him into returning the secret which would mean dominant power to whatever nation used it. The end is clever. It shows the couple by double exposure being wafted magically to the country where the colonel's money will now restore health to the widow's youngster, Lillian. E. H. Calvert, and John H. Conner take the triple leads.

The Avenging Son (Bioscop, May 24).—A well-done picture that strikes an old vibration—heart-edged sympathetically and with art. It is a story of the artist youth, who would wed a Gershman's granddaughter, much to the disapproval of said mariner. The latter tells his friend from next door about it, how the father of this youth, also an artist, had basely deserted his—the Gershman's—daughter so many years ago. He threatens to dismember the youth, who is even then attempting to elope to the mainland with the girl, who is thus proved to be his half-sister. Morning finds both their bodies washed up by the storm. William J. Bell is excellent as the old Gershman, and likewise at an earlier age. Isabel Davis was the girl, and Mrs. La Varnie the next poor relation. It is well-reputed, well done, and will stir deeply.

LUBIN

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